OUR THEATRES TO-DAY & YESTERDAY

RUTH CROSBY DIMMICK

THE
KORF'S

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For the Benefit of the Poor.

Thurſday, December 20, 1753.

At the New Theatre in *Naſſau-Street.*

This Evening, will be preſented,

(Being the laſt Time of performing till the Holidays,)

A COMEDY, called,

LOVE for LOVE:

Sir Sampſon Legend,	by Mr. Malone.
Valentine,	by Mr. Rigby.
Scandal,	by Mr. Bell.
Tattle,	by Mr. Singleton.
Ben (the Sailor,)	by Mr. Hallam.
Forefight,	by Mr. Clarkſon.
Jeremy,	by Mr. Miller.
Buckram,	by Mr. Adcock.
Angelica,	by Mrs. Hallam.
Mrs. Foreſight,	by Mrs. Rigby.
Mrs. Frail,	by Mrs. Adcock.
Miſs Prue,	by Miſs Hallam.
Nurſe,	by Mrs. Clarkſon.

End of Act 1*ſt*, Singing by Mr. *Adcock.*
End of Act 2*d*, Singing by Mrs. *Love.*
In Act 3*d*, a Hornpipe by Mr. *Hulett.*
End of Act 4*th*, a Cantata by Mrs. *Love.*

To which will be added, a Ballad Farce, called,

FLORA, or, Hob in the Well.

Hob,	by Mr. Hallam.
Friendly,	by Mr. Adcock.
Sir Symon Simple,	by Mr. Clarkſon.
Richard,	by Maſter L. Hallam.
Old Hob,	by Mr. Miller.
Flora,	by Mrs. Beccley.
Lucy,	by Miſs Hallam.
Hob's Mother,	by Mrs. Clarkſon.

Price of BOXES 3s. PIT 2s. GALLERY 1s.

Tickets with Leave to be admitted behind the Scenes, may have them at Mr. P[illegible]

Photograph of the earliest Known American Play Bill.

Our Theatres To-day and Yesterday

By
RUTH CROSBY DIMMICK

Beginning of the Drama on Manhattan Island and the Troublous Days of Early Managers and Players, with Anecdotal Account of the Growth of the Amusement Industry. Stories and Personal Sketches of Men and Women connected with Famous Houses in a Bygone Era, as well as the Present. From 1732 to 1913.

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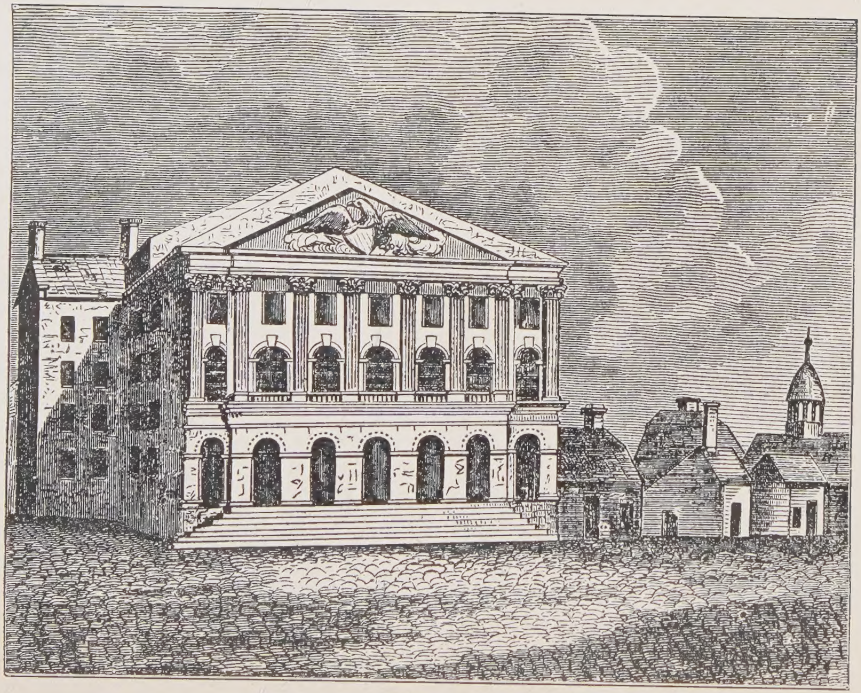
CONTENTS

Chapter		Page
I.	Early Trials of the English Actor	9
II.	First Advance Agent	12
III.	Before the Revolution	17
IV.	Actors Becoming Recognized Socially	21
V.	First Summer Theatre	25
VI.	The Beginning of Burlesque	31
VII.	More Halls and More Theatres	36
VIII.	Fourteenth Street Becomes Popular	40
IX.	Period of the Civil War	44
X.	The Old Booth Theatre	48
XI.	Famous Minstrel House	53
XII.	Present Entertainment Center Established	59
XIII.	Weber's Music Hall Once the Imperial	63
XIV.	Moving Picture Craze Develops	66
XV.	Another Hammerstein Venture	71
XVI.	Recent Progress	78
XVII.	A Review—Minstrelsy	82
XVIII.	The Moving Picture Craze	86
XIX.	Sketch of Some of the New York Managers	90



The New Theatre in Nassau Street

Our Theatres To-day and Yesterday

CHAPTER I.

EARLY TRIALS OF THE ENGLISH ACTOR.

New York is to-day, in the year nineteen hundred and eleven, the recognized centre of theatrical activities in America and has been for something over one hundred years. Although the first theatre to be erected in the city appeared in 1750 and performances were given here as early as 1732, it was not until the latter part of the eighteenth century that New York took its place at the head of the theatre in this country. Perhaps no other field of enterprise, standing for social good, has made such rapid progress in local history as has the theatrical business, and only a mental gymnast can appreciatingly comprehend in detail the marvelous growth that has taken place in the city's amusement sphere since the days when the only abode of entertainment was at best a mean wooden structure, and actors were frequently compelled to give performances in the upper story of a building, often as not, the home of a cheese or molasses store.

To-day Manhattan Island boasts over forty legitimate theatres, a full half dozen first-class vaudeville houses, several burlesque and variety houses and more than four hundred moving picture theatres, many of the last named offering also a fair class of vaudeville.

While the early theatrical history of America was fraught with difficulties for the actor, his path was smooth compared with

that of his English predecessor. Although acting "as a distinct profession" was known in England as far back as the reign of Henry VI., the name of the first English actor is not known, neither is the name of the first professional performance, Henry VII., employed official "players of interludes," and there is a record of actors receiving pay for their services for a half year under his instruction. By 1509 acting had become a rather ordinary, though not overly respectable occupation. Henry VIII., following in his father's footsteps, maintained a set of "players of interludes," and it was near the close of his reign, in the year 1543, that the first act relative to regulating the stage was passed.

It was not long, however, before the English actor came into collision with the clergy, and in 1549 all players were suppressed, and for many years thereafter the profession was so persecuted that much ill feeling on both sides was engendered. Until as late as 1843 the number of theatres in London were strictly limited, though in this year "free trade" in the drama was proclaimed, the number of actors rapidly increased, while their way was made much easier.

The beginning of the theatrical profession in America seems to date from the year 1732 when performances were given in New York City. One of the earliest records of a the-
1732 atrical company in this country describes a band of players who, in 1749, made their appearance in Philadelphia, afterward coming to New York, from whence they visited Williamsburg, Va., and previous to this, we are informed, that in 1732 "Performances were sometimes given by young men in New York in a warehouse near Old Slip."

THE FIRST THEATRE.

On March 5, 1750, the first building for the shelter of the profession, called the Nassau Street Theatre, was erected in Nassau street between John street and Maiden Lane, on a site
1750 formerly occupied by a small building known as the Rip Van Dam playhouse. The theatre was opened with a performance of "Richard III.," with Thomas Kean as the crooked-backed tyrant. Owing to the fact that journalism was in a primitive state at this period, little is known of the merits of Kean as an actor, but that he was the first to attempt a performance of "Richard III." in America is certain. The following advertisement in the weekly New York paper undoubtedly marked the beginning of theatrical advertising in the metropolis:

March 5th, 1750.
By His Excellency's Permission.
At the Theatre in Nassau Street This Evening
Will be presented
The Historical Tragedy of King Richard III.
Wrote orriginally by
Shakespeare and altered by Colley Cibber, Esq.
Tickets to be had of the printer hereof.
Pit 5s., Gallery 3s.
To begin precisely at half an hour after six o'clock, and no person to be admitted behind the scenes.

Among the list of plays which Kean produced were "Sir Henry Wildair," "Beaux's Stratagem," "Busybody," "Cato," "Fair Penitent," "Amphitryon," "Recruiting Officer," "Hob in the Well," "Virgin Unmasked," and a score of others. Granting that the S. R. O. sign stood in the doorway of the Nassau Street Theatre while Kean was playing there, the house would net at one performance but $126.75, figuring ten boxes at 5 shillings, which would equal $6.25, the pit, seating 161 persons at 4 shillings each, equalling $90.50, and the gallery, seating 242, at 2 shillings each, equal to $30.

In 1758 the Nassau Street Theatre was converted into a church by German Calvinists, and some seven years later torn down to make way for a more pretentious edifice.

CHAPTER II.

FIRST ADVANCE AGENT.

The first introduction of the advance agent in America appeared in the person of one Robert Upton, who was sent to New York in 1751 to prepare the way for the Hallam company of England which expected to arrive the following year. However, at that early date the advance agent was looked upon with suspicion by Americans and his way was not strewn with roses.

1751

According to an account published by Lewis Hallam, when he reached New York the next year, Upton had quite neglected the business he was sent on from England, (it was generally supposed that Hallam had supplied him with funds with which to build a theatre in New York) and had joined forces with a "company of comedians" from Philadelphia.

During the season of 1751-2, Upton was seen in New York with the referred to "company of comedians," and appeared as "star" in a number of Shakespearian plays, opening in "Othello" and offering "Richard III.," "Provoked Husband," "Venice Preserved," "Lethe" and "Miller of Mansfield."

Altogether fourteen plays and eight farces are known to have been produced in New York before the close of 1752, and that "mere amateurs" should have been able to accomplish so much in a city containing but 7,000 inhabitants, and keep open house month after month, seems incredible, the more so since the audiences in those days were quite as critical as they are to-day.

1752

Lewis Hallam made his first appearance in New York in June, 1753, opening at the Nassau Street Theatre with "The Conscious Lovers." The prices on the opening night were: Boxes, 8 shillings; pit, 6 shillings; gallery, 4 shillings, and on the second night were reduced to boxes, 6 shillings; pit, 5 shillings, and gallery, 3 shillings. The season lasted from September 17, 1753, to March 18, 1754.

To the modern playgoer Hallam's repertoire must seem mar-

velous, since it comprises not only the best works known to the drama, but the purest of English plays, namely, "King Lear," "Richard III.," "Romeo and Juliet," "Beggar's Opera," "Twin Rivals," "Damon and Phillida," etc. Hallam and his company closed their New York engagement in March, 1754, the actor-manager having made enough money to pay his bills with some to spare.

CRUGER'S WHARF THEATRE.

In 1758 David Douglass, of England, built a theatre on what was then known as Cruger's Wharf, near Old Slip, not far from the present Wall Street Ferry. The building, called
1758 Cruger's Wharf Theatre, was surrounded by water on two sides, which would not seem a favorable location for a playhouse, but this does not appear to have been a detriment. Douglass soon learned, however, that he had put up the building without obtaining "permission of the Magistracy to enact plays," and when he applied for the same it was refused, whereupon he announced that the house would be opened as a histrionic academy.

It was here that Owen Moris, first interpreter of "comic old men characters" in America, appeared with "shuffling gait and whistling treble which time had forced upon him," and which brought loud applause as "the most exquisite imitations of old age."

The following example of Mr. Douglass's advertisements at this time shows no mention of his company and lists no boxes or reserved seats:

"At the Theatre on Cruger's Wharf this present Monday will be presented a Comedy written by Captain Farquhar called 'The Inconstant, or the Way to Win Him.' Farce, 'The Mock Doctor.' Tickets to be had at the Printing office in Hanover Square, at the Coffee House, at the Fountain Tavern and nowhere else. The doors of the gallery will be opened at four o'clock, but the pit and boxes, that ladies may be well accommodated with seats, not until five, and the play begins precisely at six. N. B.: No more tickets will be given out than the house will hold. And positively no money taken at the door."

Cruger's Wharf Theatre, which was at best a primitive affair, was demolished soon after it was vacated by Mr. Douglass, who turned his attention to Philadelphia in the spring of 1759.

CHAPPEL STREET THEATRE.

The next theatre to make its appearance in New York, and which came third in the list, was the Chappel Street Theatre, located on the south side of Beekman street, and sometimes referred to as the Beekman Street Theatre. It was built by David Douglass, who, after an absence of several years, during which he appeared with his "American Company" in Philadelphia, Annapolis and Rhode Island, returned to his former seat of war. This time he made proper application to Lieutenant-Governor Cadwallader Colden for permission to build "a theatre to perform in this city the ensuing winter."

The season began on the 19th of November, 1761, and lasted five months. Opposition to the drama was at this period strong throughout the country, and the New York papers en-
1761 gaged in a heated controversy concerning the habit of playgoing, one sheet even declaring that "attending the theatre had often proved fatal to the reputation of women." Fictitious advertisements calling for articles reported to have been lost in the theatre frequently appeared in the newspapers, having been inserted by opponents to the cause, who, in this manner, hoped to prove places of amusement but resorts for thieves and pickpockets.

The following paragraph, appearing in the New York 'Postboy' under date of 1762, shows that public curiosity concerning the inside workings of the theatre was keen at this time.

"Complaints having been several times made that a number of gentlemen crowd the stage and very much interrupt the performance, and as it is impossible that the actors when thus obstructed should do that justice to their parts they otherwise would, it will be taken as a particular favor if no gentleman will be offended that he is absolutely refused admission at the stage door unless he had previously secured himself a place in either the stage or upper boxes."

ACTORS NOT POPULAR.

Patrons of the drama who disapproved of performers or their methods were not so polite then as they are to-day, and instead of quietly leaving the audience when they were bored, had a spontaneous and somewhat strenuous habit of showing disgust. "A reward will be given," states a journal of the day, "to who-

ever can discover the person who was so very rude as to throw eggs from the gallery upon the stage last Monday by which the colthes of some ladies and gentlemen were spoiled and the performance in some measure interrupted."

In 1764 the Chappel Street Theatre was demolished by a mob. Feeling had now become strong against actors, not
1764 alone because of their profession exactly, but because they were of English origin and naturally looked upon as supporters of British aggression.

JOHN STREET THEATRE.

Following the Chappel Street Theatre came the John Street Theatre, also built by David Douglass. It was located on John street, near Broadway, and opened its doors to the pub-
1761 lic on the 7th of December, 1761. In history it bears the distinction of having had "Hail, Columbia," played for the first time under its roof, also of having entertained President Washington after the Revolution, for whose accommodation a special box was provided.

Newspapers were at this time, as they had previously been, extremely silent regarding the theatres save in their advertising columns and paid-for advertisements. Performers were not considered of sufficient importance to be given valuable space; in fact, in most cases they were looked upon as vagabonds and strollers.

In the first American play produced in New York—the first comedy written by an American, Judge Tyler, of Vermont—the character Jonathan is made to describe the theatre in New York about this time.

"As I was looking here and there for it," Jonathan relates, "I saw a great crowd of folks going into a long entry that had lanterns over the door, so I asked the man if that was the place they played hocus-pocus. He was a very civil kind of a man, though he did speak like the Hessians; he lifted up his eyes and said, 'They play hocus-pocus tricks enough there, God knows, mine friend.' So I went right in and they showed one away clean up to the garret, just like a meeting-house gallery. And so I saw a power of topping folks, all sitting around in little cabins just like father's corn-crib." This was the theatre in John street, which flourished for a quarter of a century.

The building was principally of wood and was painted red. It

DESCRIPTION OF JOHN STREET THEATRE.

had two rows of boxes and a pit and gallery. The capacity of the house was about $800. The stage was large enough to accommodate all the requirements of that era, and the dressing rooms and green room were in a shed adjacent to the main building.

Toward the close of '67 an Indian delegation from South Carolina, comprising the famous Attakullakulla or the Little Carpenter, and the Raven King of Toogoloo, with six other chiefs, visited this theatre and, in order to meet the tastes of their untutored minds, a pantomime was substituted for the "Oracle," which had been announced for the afterpiece for the evening. At the conclusion of the performance, the warriors, being desirous of making some return for the friendly reception and civilities they had received, offered to entertain the public with a war dance. Their offer was accepted, and their dance was given on the stage after the pantomime.

Interior John Street Theatre, 1767

CHAPTER III.

BEFORE THE REVOLUTION.

The first regulation regarding carriages carrying people to and from the theatre was introduced during the season of 1768, according to the following notice which appeared in the
1768 papers of that date: "To prevent accidents by carriages meeting it is requested that those coming to the theatre house may enter John street from Broadway, and returning drive from thence down John street into Nassau street or forwards to that known as Cart and Horse street, as may be most convenient."

The run of the American company at the John Street Theatre, which covered a period of eleven months, was not a prosperous one. The cost of the theatre in the face of serious public opposition evidently proved too much for the management, and at the close of the season Mr. Douglass found himself without funds. Never was opposition to the drama in New York so bitter as in the spring of '68 and as far as possible the playhouse was boycotted. Theatregoing was not only an offense in the eyes of those who opposed the drama, but was punished as such, and all debtors who were known to have attended the play were made to suffer.

The year of 1773 marked the close of the John Street Theatre before the Revolution. On the 24th day of March, 1774, the Continental Congress passed a resolution recommend-
1774 ing the suspension of all public places of amusement. This also closed the history of the American theatre prior to the Revolution. Thomas Wignell, who afterward became an important figure on the American stage, arrived in New York the day before this resolution was passed, and was sitting in a barber's chair when he heard the announcement. This incident is said to have been the last in connection with the American stage before the war.

During the winter of 1776, while the country was yet in a state

of upheaval, a company of military Thespians appeared at the John Street Theatre. The city was for the most part
1776 a mass of unsightly ruins, the result of a great fire that occurred the night the English troops took possession. The town was practically isolated, and perhaps it was but natural that the inhabitants should turn their attention to most anything in the way of amusement that might divert their attention. At any rate, these players continued their run, which began in 1777 until the year 1783. Their performances were generally advertised as "benefits for the widows and orphans of soldiers and sailors." One interesting feature in connection with their efforts was the number of pieces offered for the first time in this country. The list contained such plays as "No One's Enemy but His Own," "Rule a Wife and Have a Wife," "Sethona," "Commissary," "Lyar," "Deaf Lover," "Flitch of Bacon," "Who's the Dupe?" "Duke and No Duke," etc.

On the 19th of June, 1783, Dennis Ryan, at one time prompter at the John Street Theatre, began a season which lasted until the middle of August. War for independence was now over
1783 but British troops still occupied New York and the number of idle soldiers in the city made the first summer season in the history of New York theatricals possible.

FIRST MANAGERIAL PARTNERSHIP.

In 1785 Hallam and Henry entered into a managerial partnership which continued for seven years and marked an epoch in the theatrical world of the new continent. Notwith-
1785 standing, the players were met with a strong spirit of opposition, a legacy from the previous season in which Hallam and Allen had attempted to join forces, the company opened with an attractive repertoire that kept the John Street Theatre open until, in 1788, when experience taught the managers that the city could not support three performances per week. This period was marked by the famous "Doctor's Mob" by which performances were frequently interrupted. Though historians fail to detail exactly what this "Doctor's Mob" was, it evidently had its effect upon places of amusement, for the playhouse was closed for two years. But again it was opened, under the management of Hallam and Henry, in 1791, and from the beginning of this year until 1792 the New York stage was under a period of transition. There entered a new era of development;

for the first time, actors and singers who had distinguished themselves in England came to America, and the veterans of the Old American Company were pushed aside.

NEW ERA OF DEVELOPMENT.

In 1798 the John Street Theatre was torn down to make way for more modern improvements, and the next theatre of importance to be built in Manhattan was the Park Theatre, which was for many years the center of theatrical attractions. It was built in 1798 by a stock corporation and located in Park Row, which was then, as it now is, one of the busy sections of the town. In December, 1848, the building was destroyed by fire, after a successful career of fifty years.

1798

In 1810 Edmund Simpson became manager of the Park Theatre, where, in 1809, he made his first American appearance as an actor in "The Road to Ruin." During the years of his management, or until he retired in 1848, to be exact, he introduced nearly all of the English talent that visited this country, and presented to New York such actors and actresses as Junius Brutus Booth, George Frederick Cooke, E. L. Davenport, James W. Wallack, Julia Dean, Charlotte Cushman, Edwin Forrest, Mrs. John Drew, Charles and Fanny Kemble, Ellen Tree, Charles Kean, James and Fanny Murdock and Fanny Ellsler. It was here also that Italian opera was first sung in America, and it was in this theatre that on November 21, 1810, the largest audience that had thus far assembled in this country gathered to witness a performance of "Richard III." by Cooke.

In the year 1792 what is referred to in history as "The Yellow Fever Scare," caused a depression in business and social circles throughout the greater portion of the States. This plague, sweeping from Africa to the West Indies, reached America and for several years thereafter made an annual visit. "So fearful were its ravishes," states one historian, "that the first news of its approach was sufficient to empty towns of one-half of their citizens; and as it came at all periods, though chiefly in summer, it permitted no system to be planned with security. It broke up the legislatures, paralyzed trade, and, of course, put an end to all kinds of amusement. The theatres were the earliest to suffer, for, in addition to the panic which the fever created, a crowd was a medium for spreading infection."

But the closing of the theatre only increased an appetite for

entertainment, and in the years that followed the losses sustained by managers during the "scare" were more than made up. The moment the doors of amusement places were thrown open again people flocked to them like swarming bees, and the demand could not be supplied. About the only worry the manager had at this time was counting his receipts and guarding the same. The best actors the theatrical world had produced were imported from Europe; they were thoroughly studied, and rarely was a rehearsal needed.

NEW-YORK, December 17, 1791.

THEATRE.

By the Old AMERICAN COMPANY.

On *Monday Evening*, the 19th Inst. will be presented,
A COMEDY, called,

The RECESS:
Or, The Mask'd Apparition.

Muscato,	Mr. HALLAM,
Don Guzman,	Mr. HENRY,
Don Ferdinand,	Mr. MARTIN,
Don Pedro,	Mr. HAMMOND,
Lazarillo,	Mr. RYAN,
Octavio,	Mr. ROBINSON,
Alguazil,	Mr. WOOLLS,
And, Don Carlos,	Mr. HARPER.
Donna Marcella,	Miss TUKE,
Donna Aurora,	Mrs. HAMILTON,
Leonarda,	Mrs. GRAY,
And, Beatrice,	Mrs. HENRY.

DANCING by Mr. DURANG.

To which will be added, *(the Fifth Night, by Defire)*

The PRISONER at LARGE:
Or, The Humours of Killarney.

Old Dowdle,	Mr. HENRY,
Lord Esmond,	Mr. HARPER,
Jack Connor,	Mr. MARTIN,
Tough,	Mr. HEARD,
Father Frank,	Mr. WOOLLS,
Fripon,	Mr. RYAN,
Frill,	Mr. ROBINSON,
Landlord,	Mr. VAUGHAN,
And, Muns,	Mr. HALLAM.
Adelaide,	Miss TUKE,
Mary,	Mrs. HAMILTON,
Landlady,	Mrs. GRAY,
And, Rachel,	Mrs. HENRY.

PLACES in the BOXES may be taken of Mr. *Paulkner* at the Box-office, from *Ten* to *Twelve*, A. M. and on Days of Performance from *Three* to *Five*, P. M. where alſo Tickets may be had, and at Mr. *Gaine's* Book-Store at the Bible in *Hanover-Square*.

†‡† HALLAM & HENRY reſpectfully inform the Public, the Doors will be opened at a *Quarter* after *Five*, and the Curtain drawn up precifely at a *Quarter* after *Six* o'Clock.

BOX 8s. PIT 6s. GALLERY 4s.

Ladies and Gentlemen are requeſted to ſend their Servants at Five, to keep Places, and to order their Coachmen to take up and ſet down with their Horſes Heads to the Eaſt-River, to avoid Confuſion.

*** *The Door-keepers are poſitively prohibited taking Money at the Doors, unleſs in Exchange of Places, therefore Ladies and Gentlemen will be kind enough to ſupply themſelves with Tickets.*

Vivat Reſpublica.

CHAPTER IV.

ACTORS BECOMING RECOGNIZED SOCIALLY.

The actor's social position was becoming recognized; salaries maintained a fair level, though they would compare unfavorably with the salary of the present-day chorus girl, and there was no haggling over contracts. The average salary was about four pounds per week, though in some cases an actor received as high as twelve and fifteen pounds.

The modern rage for novelty had as yet not set in; the drama itself being of sufficient novelty. Thus a manager in those old days need not risk a fortune on a game of chance and was never perplexed over future attractions. Even melodrama in the latter part of the eighteenth and the early part of the nineteenth centuries, was unknown to the stage, the nearest approach to it being serious pantomime, such as "La Perouse" and "Don Juan." Shakespeare and O'Keefe were the staple attractions, varied now and then with Goldsmith, Cumberland, Farquhar and Sheridan.

Performances were given upon alternating nights, that is, but three performances were given during the week and two and three hundred dollars per night was considered a receipt sufficient to suit the most fastidious manager.

The favorite plays that gladdened the heart of our forefathers were "Hamlet," "Othello," "West Indian," "Rivals," "Poor Soldier," "Padlock," and "Original Surprise."

MANNERS AND CUSTOMS OF NEW YORKERS.

Something of the manners and customs of the populace of the Western metropolis at this period may be of interest to the reader. In the latter part of the eighteenth century, the world was beginning to look upon New York as the index to the United States—the open market for the foreigner and a mecca for our

countrymen who made annual pilgrimages to "Yorktown." What is to-day block after block of from six to twenty-five story brick and stone buildings, was then little more than a cluster of small stores and dwellings and a few scattered inns for the accommodation of the passerby. Homes were maintained like fortifications, with doors and windows barred, while garden walls were usually hedged with "glass bottles in a bed of mortar."

The Dutch element was in evidence, though on every hand could be found the energetic European who had come to the new world in a spirit of adventure, and the shrewd New England Yankee.

Prosperous local merchants were in the habit of breakfasting at 8 o'clock, by 9 o'clock entering their counting houses, where they mapped out the day's business. At 10 they strolled down to the wharves "with aprons around their waists," where they rolled hogsheads of molasses and rum or the particular commodity in which they were respectively interested, and at noon sought the market place to barter their wares. By 2 o'clock they were back at the wharves again, where they worked with sleeves rolled up until 4, when they went home to dress for dinner.

From the dinner hour on until the wee sma' hours their only thought was enjoyment. At 7 they went to the play, at 11 they had supper, "after which," to quote a historian of the day, "they would smoke cigars, gulp down brandy and sing and roar in the thickening clouds they created like so many merry devils," and like, also, might be added, so many of their merry descendants of more than a century later.

WHEN OIL FLOATS WERE USED FOR LIGHT.

How little the theatregoer of to-day appreciates the advantages of modern invention. In the days of our grandfathers the theatre was not lighted with electricity and gas, but by candles and tallow dips. Before the candelier with its patent oil lamps came into vogue, a "barrel hoop" suspended over the audience served to light up the evening gowns and reflect the jewels of the assembly. The crude lamps used at the wings of the old Park Theatre after it had seen twenty-five years of hard service, often had a dangerous way of flaring out and threatening to burn up the palaces, trees and sky. These lamps were open "floats," with wick-holders coming from the bottom, and the oil, when heated, would easily catch fire and burn in a broad flame.

To guard against accidents, a tub of water was always placed on either side of the stage, with a large "swab" or mop ready for use at a moment's notice, and it was a rare thing that a night passed without a "swabbing" taking place. The stage hands were required to keep strict watch over these lamps and aside from their careful scrutiny, every actor on the stage was cautioned always to be conscious concerning them. We can imagine what would happen if some of the "temperamental" actresses of the present day were advised by the management to "keep their eyes on a lamp" located in the wings—especially on an opening night—but the result is almost too distressing to contemplate.

FATHER OF THE AMERICAN STAGE?

Before passing too far out of the shadow of the eighteenth century, the career of one Andrew Jackson Allen should be recorded. "Dummy Allen," he was affectionately known by his associates, and his chief claim to distinction was the title he bore of "Father of the American Stage." Allen was born in New York City in December, 1776, and died here at the ripe old age of seventy-seven. His first appearance in public was made as one of the incense boys in "Romeo and Juliet" at the John Street Theatre in 1787, and his name frequently appeared on the playbills in the early part of the nineteenth century. He was Andrew Allen in those days, the "Jackson" having been tacked on in after years, possibly for the purpose of "making it harder."

Allen's favorite characters appear to have been those in which he was called upon to attempt murder and assassination. His make-up of slouched hat, overhanging feathers, broad belt with wide brass buckle, short sword and wide-sleeved gauntlets, was declared most effective. For a number of years he played villain parts in the drama.

When Edwin Forrest began to rise in the profession, Allen decided to rise with him and attached himself as tragedian and costumer to Forrest, with whom he traveled the States and England, always taking full share for the great actor's success. However, when at length he became detached from Forrest's company, it was noticed that the latter managed to get on very well without the aid of "the Father of the American Stage." During the latter years of his life Allen set up as a costumer in New York, where he advertised as follows:

"HUMBUGS AVAUNT.—I am not dead yet: Ingratitude has not killed me—thanks to a clear conscience and a pair of 'leather breeches'—silver leather breeches. All I want is work, that I may thrive by my industry, pay my debts and die, as I have always lived, an honest man."

WHEN BOXES WERE PENS.

One recorder of the past generation who visited the old Park Theatre after it had seen twenty-five years of service, which brings it down to 1823, describes it as a place with "boxes like pens for beasts, across which were stretched benches consisting of mere board covered with faded green moreen, a narrower board, shoulder high, being stretched behind to serve for a back. But one seat on each of the three or four benches was without even this luxury in order that the seat itself might be raised upon its hinges for people to pass in.

"These inclosures were kept under lock and key by a fee-expecting creature who was always half drunk, when he was not wholly drunk. The floor was dirty and broken into holes; the seats were bare, backless benches.

"Women rarely sat in the pit. The place was pervaded with evil smells, and not uncommonly in the midst of a performance rats ran out of holes in the floor and into the orchestra. As to the house itself, it was the dingy abode of dreariness. The gallery was occupied by howling roughs who might have taken lessons in behavior from the negroes who occupied a part of the latter, which was railed off for their particular use."

Contrast these conditions with those of to-day, oh, ye who grumble because the plush-backed chairs of the theatre are not far enough apart that you may sit back, cross your knees, and enjoy the comforts of home.

CHAPTER V.

FIRST SUMMER THEATRE.

The first summer garden theatre in New York seems to have been the Mt. Vernon Summer Theatre, which was opened in 1800 by a French cook who had formerly catered to a British army officer. This building, of which we have no description, was located at the northwest corner of Broadway and Leonard street. A number of players from the Park Theatre were engaged for the opening season and presented, as a premiere, "Miss in Her Teens." The career of the house was unimportant to history.

1800

In March, 1804, the Grove Theatre came into existence, occupying a small house in Bedloe street (now Madison) just east of Catherine street. This venture probably introduced the first woman theatrical manager to New York, for it was controlled, during its short run of one year, by Miss Ross, who afterward became Mrs. Frederick Wheatly and was popular on the stage during her day.

1804

Vauxhall Garden, located on the west side of Fourth avenue, opposite Cooper Union, and running through to Broadway as far as Astor Place, opened its doors to the public on May 10, 1806, with a company of players from the Park Theatre.

1806

The year 1810 marked the beginning of Scudder's Museum, in which P. T. Barnum later became interested. The exhibition occupied an old two-story building on the north side of Chambers street, once used as the city almshouse. Dr. Scudder at first offered an exhibition of stuffed animals and pictures, giving an occasional lecture. The museum flourished until 1841, when Barnum purchased its contents, removing same to Broadway and Ann street.

1810

FIRST NEW YORK CIRCUS.

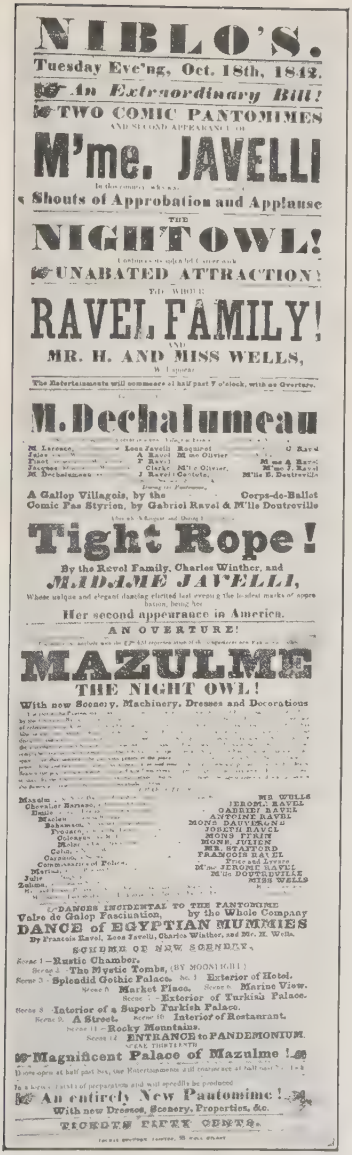
In 1811 the first circus ever seen in New York made its appearance in Broome street "on the outskirts of the city." A small stage was built in the open, with a platform six feet
1811 high, on which the circus was presented, and the company depended entirely upon the kind-heartedness of the spectators for existence, a hat being passed among the crowd after each performance. Later the circus was removed to Prince street.

The Broadway Circus made its bow to New York in 1812 in a building afterward called the New Olympic Theatre, which was located on the east side of Broadway at White
1812 street. There was a bar attached for the delectation of patrons, and after the removal of the circus dramatic performances were given on the stage. It was here that John Bernard made his New York debut in 1814 as Sir Peter Teazle with Mr. and Mrs. Holman.

The Anthony Street Theatre, situated on Anthony street (now Worth street), near Broadway, on ground later occu-
1813 pied by Christ's Church, was opened, April 12, 1813, with a performance of "Three Weeks After Marriage." It was here that Henry Wallack, brother of James, made his bow to the New York public as Young Norval. The building was torn down in 1821 and Christ's Church erected on the property.

In 1822 the Chatham Garden and Theatre, in its day the resort of New York's fashion, was opened. It was afterward renamed the Pavilion Theatre. So great was the success of this
1822 place that in 1824 a more elaborate building was erected which was called the Chatham Garden Theatre and threatened to become a rival to the old Park Theatre. Two years later, however, in 1826, the place was sold at auction, realizing $4,500, and this same year Henry Wallack reopened the house, with J. B. Booth as stage manager. It again changed hands in 1827, and in 1829 J. H. Hackett became its manager, renaming it the American Opera House. In 1834 the theatre was converted into a Presbyterian Chapel.

The City Theatre, or Temple of Drama, also opened in 1822. It occupied the second story of a building situated at 15 Warren street, and Mrs. Baldwin, formerly of the Park Theatre
1822 Company, was its manager, but its career has left no mark in the pages of history.



NIBLO'S.

Tuesday Eve'ng, Oct. 18th, 1842.

An Extraordinary Bill!

TWO COMIC PANTOMIMES

AND SECOND APPEARANCE OF

M'me. JAVELLI

In this country, who was

Shouts of Approbation and Applause

THE

NIGHT OWL!

Continues its unparalleled career with

UNABATED ATTRACTION!

THE WHOLE

RAVEL FAMILY!

AND

MR. H. AND MISS WELLS,

&c. &c. &c.

The Entertainments will commence at half past 7 o'clock, with an Overture.

M. Dechalumeau

M. Lerasse,	Leon Javelli	Raquirel	C. Ravel
Jules	A. Ravel	M. ne Olivier	
Paul	J. Ravel		
Jacques	Clerk	M'lle Olivier.	M me J. Ravel
M. Dechalumeau	J. Ravel Costole.		M'lle E. Doutreville

Dancing by Pantomime.

A Gallop Villagois, by the Corps-de-Ballet
Comic Pas Styrien, by Gabriel Ravel & M'lle Doutreville

After which A Singular and Daring [illegible]

Tight Rope!

By the Ravel Family, Charles Winther, and
MADAME JAVELLI,

Whose unique and elegant dancing elicited last evening the liberal marks of approbation, being her

Her second appearance in America.

AN OVERTURE!

MAZULME

THE NIGHT OWL!

With new Scenery, Machinery, Dresses and Decorations

Massim	MR. WELLS
Chevalier Ramon,	JEROME RAVEL
Duc	GABRIEL RAVEL
Minister	ANTOINE RAVEL
Bohemon,	MONS DAUVERGNE
Peasant,	JOSEPH RAVEL
Colonges	MONS PERRIN
Rodez	MONS. EVELYN
Caleb,	MR. STAFFORD
Carpenter,	FRANCIS RAVEL
Commissaire of Police,	Corps de Ballet
Martinal,	M'me JEROME RAVEL
Zulir	M'lle DOUTREVILLE
Zobaida,	MISS WELLS

DANCES INCIDENTAL TO THE PANTOMIME
Valse de Galop Fascination, by the Whole Company
DANCE of EGYPTIAN MUMMIES
By Francois Ravel, Leon Javelli, Charles Winther, and Mr. H. Wells.

SCHEME OF NEW SCENERY.

Scene 1—Rustic Chamber.
Scene 2—The Mystic Tombs, (BY MOONLIGHT.)
Scene 3—Splendid Gothic Palace. Scene 4—Exterior of Hotel.
Scene 5—Market Place. Scene 6—Marine View.
Scene 7—Exterior of Turkish Palace.
Scene 8—Interior of a Superb Turkish Palace.
Scene 9—A Street. Scene 10—Interior of Restaurant.
Scene 11—Rocky Mountains.
Scene 12—ENTRANCE to PANDEMONIUM.
SCENE THIRTEENTH

Magnificent Palace of Mazulme!

Doors open at half past Six, the Entertainments will commence at half past [illegible]

To secure a [illegible] of correspondence and will speedily be produced

An entirely New Pantomime!
With new Dresses, Scenery, Properties, &c.

TICKETS FIFTY CENTS.

A Typical Play Bill, Used at Niblo's Gardens, 1842

NIBLO'S GARDEN, CORNER OF BROADWAY AND PRINCE STREET, 182-.

WHERE "THE BLACK CROOK" SHOWED.

Niblo's Garden, at the northeast corner of Broadway and Prince street, became one of New York's leading places of amusement in the year 1823, when William Niblo took possession
1823 of property formerly known as Columbia Gardens and used as a circus grounds and place for training race-horses. At first a rather poor building was erected which served as a kind of theatre and open-air garden, called San Souci. Although for three-quarters of a century Niblo's Garden stood as one of New York's most popular places of amusement, it was not until 1849 that the house was turned into a regular theatre, which it continued to be until 1895, when the building was demolished. At first a light variety of amusement was offered, but during its regime it was the home of many large spectacular productions, including "The Black Crook," which in 1866 held the record run of 100 consecutive performances; the famous Kiralfy pieces, and all the popular tragedians of the time, from Edwin Forrest to John McCullough, down to Thomas W. Keene of our day. Incidentally, the final attraction at Niblo's was George W. Monroe in "My Aunt Bridget," and three of those in his support were Raymond Hitchcock, Marie Bates and Mamie Ryan. Niblo's Garden was finally closed March 23, 1895.

On July 4, 1825, the Lafayette Theatre, situated just north of Canal street, extending from West Broadway, or Laurens street as it was then known, was opened. The form of enter-
1825 tainment it offered to the public consisted chiefly of equestrian exhibitions, farces and ballets. The stage, considered one of the largest in the world, was 1,200 feet deep and 100 feet wide, and could be transferred into a tank of water when occasion demanded.

FIRST THEATRE LIGHTED BY GAS.

Looking back over the pages of history, the Old Bowery Theatre appears to have been the first really serious rival to the Park Theatre. Its location was on the west side of the
1825 Bowery, in the neighborhood of Canal street, on a site formerly used as a cattle market and owned by George Astor. At first the building was known as Bull's Head Theatre, but on the 23d of October, 1825, it was opened as the Bowery Theatre. This was the first amusement house in New York

to be lighted with gas, and although the equipment would be considered quite inadequate for even the most unpretentious of modern productions, it was then looked upon as a wonderful innovation in the theatrical world. In the former days of lamplighting actors were constantly standing on a line in an endeavor to get into the small stream of light shed from the wings and assisted by the "float" footlights, which they called the "focus."

A story illustrating the difficulties under which actors labored in the lamplighting days is told by Edmund Kean who, in 1820, made his American debut at the Anthony Street Theatre. An admirer one day met Kean on the street after he had given an unusually good performance the previous night in "Othello." The man was enthusiastic in his congratulations. "But I really thought you were going to choke Iago, Mr. Kean," he added, "you seemed so tremendously in earnest."

"In earnest," returned Kean, "I should think so! Hang the fellow, he was trying to keep me out of the focus!"

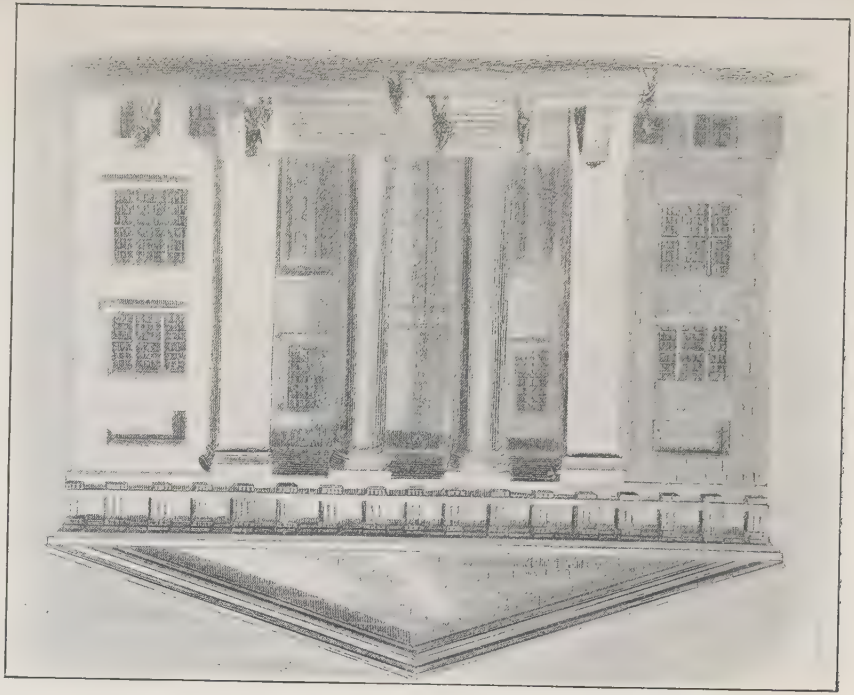
The exterior of the Bowery Theatre was rather imposing for a playhouse of its day, being in imitation of white marble and attractively decorated. In 1879 the name of the house was changed to the Thalia and from this year until 1889 it was the home of German drama and opera. In 1891 it was turned over to the Yiddish drama, which has since held the boards. Under its roof Edwin Forrest made his American debut as a tragedian, Charlotte Cushman first appeared in this country as Lady Macbeth, "London Assurance" was produced, Malibran made his bow to New York, and nearly every important actor of the past generation at one time or another appeared upon its stage.

In 1827, when M. and Mme. Hutton, Parisian dancers, appeared here, and Mme. Hutton displayed herself in what afterward became the popular ballet costume, the public was so startled at this new departure that the management requested her to change her wearing apparel to Turkish trousers, which the lady obligingly did.

On four occasions this building was destroyed by fire, each time being rebuilt.

THEATRES ON THE INCREASE.

1831 The Richmond Hill Theatre, also known at various times during its existence as the Greenwich Theatre, Tivoli Gardens, the National Theatre and the New York Opera House, was located at the rear of a lot fronting on Varick street, at the southeast corner of Varick and Chambers streets.



NATIONAL THEATRE.

BENEFIT OF

Mr. WILSON

And last night of his appearance

Last night of the appearance of

MISS SHIRREFF, MR. WILSON, & MR. SEGUIN.

SATURDAY EVE'G, MARCH 30th, 1839,

Will be presented the Opera of

FRA DIAVOLO!

Fra Diavolo, . . **Mr. WILSON**
Giacomo, ... **Mr. SEGUIN**
Lord Allcash, ... **Mr. LATHAM**
Lorenzo, ... Mr. Horncastle | Carbineers .... Messrs. W... J... &c.
Mat... Uskele | Francesco ...
Beppo ... Mitchell | Servants ...
Fa... Baldock
Zerlina, ... **MISS SHIRREFF**
Lady A...ash ...
Cont... Mesdames Pe... Lovers.
Carbineers, A... Ac...
SCENERY, &c.

Act 1st.—An Inn near Terracina.
Act 2d.—Chamber in the Inn.
Act 3d.—A Romantic Landscape—with the Chapel and Hermitage.

After the Opera

A CONCERT.

Song—Mr. SEGUIN.
Scotch Ballad—Mr. WILSON—"The Lass o Gowrie."
Song—Mr WILLIAMS—(1st time this season)—"Humors o...
Ol... Ballad—Mr. WILSON—"Tak yer auld cloak ...
Song—Mr. HORNCASTLE.

To conclude with the Drama of

CLARI!

Or,—The Maid of Milan.

Jocoso, - - **Mr. Wilson**
Duke ... Mr. Conner | Governor ...
Ro... Mr... | Nunc...
Nicolo ...
Clari, - (1st time in America) - - **Miss Shirreff**
Fidalma ... Mrs. Russell | Nanette ... Mrs. Sut...
Vespina ... Miss Ayres

Characters in the Episode.

Nobleman ... Mr. Wa... | W... Mr. ...
Pri... ... | ... Mr. ...

MONDAY.—...

Nick of the Woods

(... name,) written by a gentleman of New Y... expressly ...
... Principal characters by

MR. MATTHEWS, MR. WALTON, MR. J. WALLACK, MISS MONLR
MR. BLAKELY, MR. ROGERS, MR. CONNER, MRS. SEFTON.
MR. LAMBERT, MR. BALDOCK,

After the Drama, (by desire) the

Celebrated marine View, from the Play of Lafitte.

To conclude with the Drama of

CLARI.

Tuesday. A variety of entertainments FOR THE BENEFIT OF **MISS AYRES.**

WEDNESDAY—A variety of entertainments, for the **BENEFIT** of the

FIRE DEPARTMENT FUND.

On which occasion **Mr. HAMBLIN** has volunteered a...

STAGE MANAGER ..... **MR. MITCHELL**

Thomas Snowden, Printer, 58 Wa... street

An Interesting Play Bill, 1839

The building was formerly a mansion, with white wooden porch supported by pillars, and at one time served as the country seat of Aaron Burr. In 1831 the property came under the management of Richard Russell, who opened the house as the Richmond Hill Theatre. In 1840 the name of the place was changed to that of Tivoli Gardens and in 1843, when the property was taken over by Thomas Flynn, it was called the National Theatre. In 1846 it was rebuilt and rechristened the Greenwich Theatre, under which name it flourished until 1848, when it was abandoned for a time and later reopened as the New York Opera House. Many of the best performers of the age appeared on this stage.

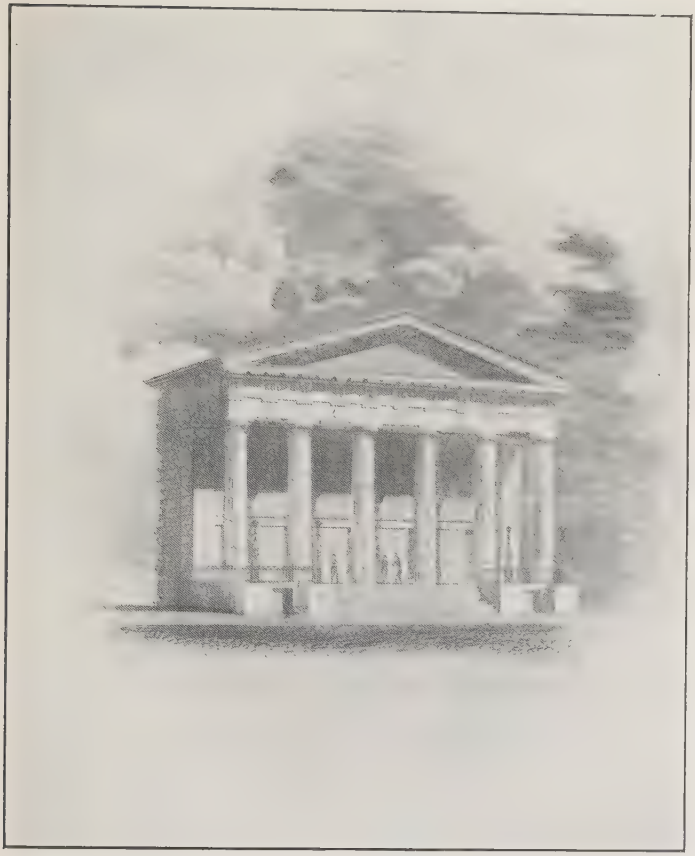
1833 In 1833 the National Theatre, located at the southeast corner of Leonard and Church streets, made its appearance. It was later known as the Italian Opera House, and in 1840 came under the management of James W. Wallack. In 1841 the building was destroyed by fire. Being in a poor and inconvenient neighborhood, it had never been successful, although a number of favorite actors, including Junius Brutus Booth, appeared on its stage.

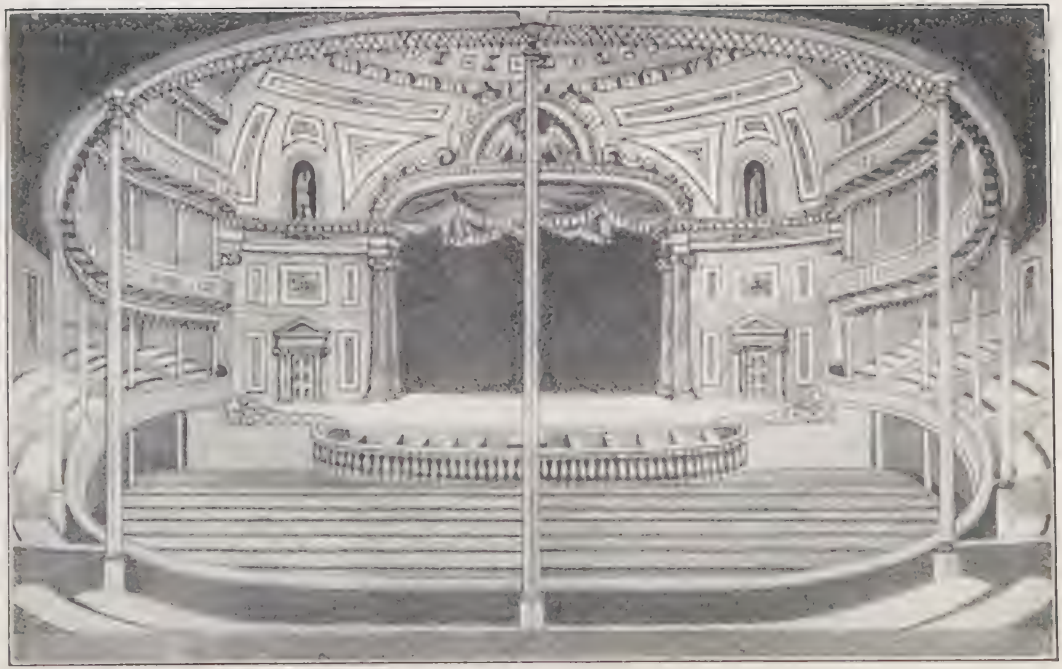
1835 The Franklin Theatre, described as "a little box of a place, twenty-five feet wide, with a seating capacity of 550," made its appearance at 175 Chatham street in the fall of 1835. In April, 1841, the name of the house was changed to the Little Drury Theatre, and again in August of the same year to the Little Franklin Theatre. It was next known as Old Drury. During its palmy days Mrs. Mary Duff (the Mrs. Siddons of America) was one of its popular stars, and "Uncle Tom's Cabin" was seen on its stage. Finally, in 1848, it was turned into a museum known as the Franklin Museum, where exhibitions and magic-lantern shows were given twice a day, until the building was converted into a furniture store in 1854.

1835 The Bowery Amphitheatre made its appearance at 37 Bowery in the year 1835 in a building erected in 1833 for the purpose of a zoological institute, and which was altered to suit the demands of an amusement place. From 1843 to 1848 the place was under the management of John Tyron and known principally as a minstrel hall.

1836 The Little Broadway Theatre, at one time Euterpian Hall, at the corner of Canal street, was opened August 28, 1836. The building was finally converted into a saloon known as Apollo's Saloon, where performances of "Marionettes" and "Blue Beard" were given. It closed in 1837, and in 1852, coming under new management, was renovated and renamed The People's Opera House. The last performance was given in this theatre in 1861.

1837 A place of entertainment called the City Theatre, located opposite St. Paul's, opened in the month of July, 1837, and for a short time was known as Miss Mornier's Dramatic Saloon. It soon passed out of existence.





Interior of the Chatham Theatre

CHAPTER VI.

THE BEGINNING OF BURLESQUE.

The Olympic Theatre, located at 144 Broadway, between Grand and Howard streets, was opened September 12, 1837, and was described by a critic of the day as "a parlor of elegance
1837 and beauty." The opening performance was "Perfection," followed by "The Lady and the Devil." The auditorium was small and was "entered by a subterranean passage running between the boxes and furnished with distinct ticket vendors and doorkeepers." The first and second rows of boxes were shut off from the lobby by a series of doors and were set apart for ladies and their escorts. A bar was run in connection with the theatre for the accommodation of the thirsty. Seats in the boxes sold for 75 cents, and in the pit for 37½ cents. The Olympic, however, was not placed on a paying basis until the season of 1838-9, when William Mitchell took hold of it. Then from 1841 to 1845 it became the leading place of amusement in the city, producing light farces, extravaganzas and burlesques, in which the best performers of the age were seen. In 1850 Mitchell retired and the house was taken over by William E. Burton, who paid the former manager $1,200 for his possessions. Burton endeavored to revive public interest, which had waned to some extent, but after two or three seasons gave it up as a bad job and the theatre, after changing hands a number of times, was finally burned down in 1854.

Palmo's Opera House was opened in 1839 at 41 Chambers street by one Sig. Ferdinand Palmo, with a view to establishing a permanent New York home for his beloved Italian
1839 opera. The house had a seating capacity of 800 and was a dismal failure in the hands of Palmo, who very soon let it for purposes of entertainment to anyone who could pay the rent. In 1848 William E. Burton became its manager, and after making some improvements, it entered into a season of prosperity. It was here that Mlle. Augusta made her bow to

New York, and that Samuel Lover appeared in entertainments of his own. Many famous minstrels gave performances on its stage, and here numerous popular burlesques came into vogue. After Burton retired from its management the house changed hands frequently until the United States Government obtained the property for official purposes, and in 1876 the building was finally torn down to make way for new improvements.

The Chatham Street Theatre, on the east side of Chatham street, between Roosevelt and James streets, was opened in 1839 with a performance of "A New Way to Pay Old Debts."

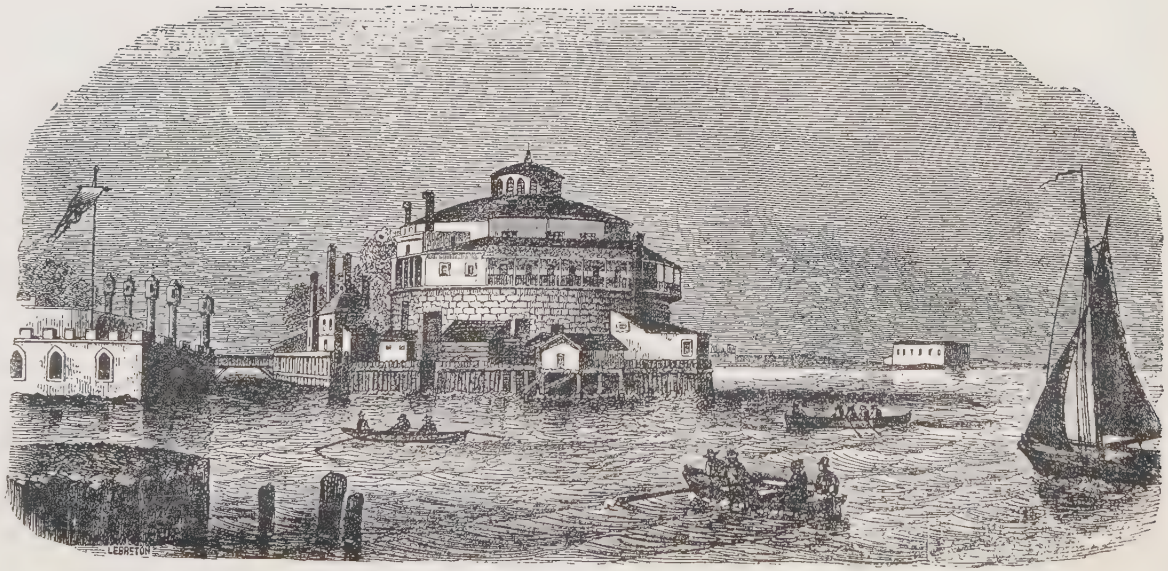
1839 In 1847, owing to poor business, it was for a time turned into a circus, but shortly became a legitimate amusement house again. Here in 1850 Edwin Booth made his "first announced appearance on the stage," playing Wilfred to his father's Sir Edward Mortimer, in "The Iron Chest." George L. Fox made his metropolitan debut from this stage, and here Adah Isaacs Menken was seen in 1859. In this year the building was partially destroyed by fire and after repairs were made it opened in '61 under the name of the National Music Hall, with Fox and Curran. In 1862 this theatre was abandoned, though a portion of the building still stands and is used for commercial purposes.

P. T. BARNUM'S MUSEUM.

In December, 1841, P. T. Barnum purchased the contents of Dr. Scudder's Museum in Chambers street and removed the same to the corner of Broadway and Ann street, adding to

1841 the collection that of the New York Museum. One of his first exhibitions was the "Fejee Mermaid," and the following year, 1842, he introduced General Tom Thumb, having secured the services of the latter for the sum of $3 per week, including board for himself and parents. Later the General's salary was increased to $7. In 1854 Barnum added a lecture hall to his museum, which flourished until fire destroyed the building in 1865, after which catastrophe Barnum moved to 539 Broadway, where it was reopened in 1865 as Barnum & Van Amburgh's Museum and Menagerie. This place was burned in 1868. Tony Pastor sang in Barnum's Museum in 1846, when he was eleven years old.

Barnum's American Museum



Castle Garden from the River

NUMEROUS HALLS SPRING UP.

The year 1840 marked the beginning of a period of financial depression in America, which lasted until 1845, and quite naturally had its effect in the theatrical world. During this time there were no theatres of moment built in New York, though a number of "halls" sprang up in various localities, owing to the minstrel craze which was about this time beginning to take hold of the public.

1840-45

Among them were the Chatham Museum (1841), located on Chatham street, just above Pearl, which enjoyed but a brief existence; Concert Hall (1842), at 404 Broadway, which was occupied by Barnum in '42 for just one week under the assumed name of Prof. Griffith; Teetoller's Hall (1842), at 71 Division street, where Charles T. White made his professional debut; The Cornucopia (1843), at 28 Park Row, distinguished as housing the famous Virginia Minstrels, and Novelty Hall (1844), at the corner of Pearl and Centre streets, in which Luke West and several of his contemporaries made their professional bows. Palmo's Concert Hall was a small hall over a jeweler's store that flourished in the early 40's. Charlie White's Minstrels appeared here in 1843.

CASTLE GARDEN.

This brings the history of the New York theatre on to the days of Castle Garden, an amusement place that holds rather a unique place among the pages of local record. In 1845, on property now occupied by the city Aquarium in Battery Park, Castle Garden was opened, and for ten years devoted itself to offering the best of music and musicians to the New York public. Several seasons of Italian opera were given here, and here, on September 11, 1850, Jenny Lind made her sensational American debut under the management of P. T. Barnum. September 7 the sale of seats for her concert began, the first being purchased for $225. Miss Lind was paid $1,000 per night for her services (and this with all expenses paid), but the receipts of her first concert amounted to $17,864.05. It was also in Castle Garden that Adelina Patti made her debut at the age of ten. In 1854 the original building was burned down and afterward rebuilt and renamed the Metropolitan Opera House. It was also known later on as the Winter Garden when it came into the hands of William Stuart, Edwin Booth and John S.

1845

Clark. In a performance of "Julius Caesar," on November 25, 1864, the three Booth brothers, Edwin, John Wilkes and Junius Brutus, played together. It was at this house that the famous 100 night run of "Hamlet" occurred. The theatre was destroyed by fire March, 1867.

The Pantheon (1846), a small house on Avenue D, near Second street, and the Pinteaux, in Duane street (1846), were devoted to musical entertainments and minstrel shows. White's
1846 Melodeon, 53 Bowery, was opened by Charles White November 24, 1846, and was the first cheap theatre of any importance in the city, the charge of admittance being 12½ cents to the parquet and 6¼ cents to the gallery. The house was chiefly occupied by White's Serenaders and was destroyed by fire in 1847. It was again rebuilt by White and before it was finally demolished in 1849 was destroyed and rebuilt several times.

In 1847 the Minerva Rooms, 460 Broadway, were opened and sheltered many a popular minstrel show. Mechanic's Hall, located at 472 Broadway, was opened in 1847 and occupied from
1847 that year until 1857 by Christy's Minstrels. Later on White's Minstrels appeared here, and in 1867 the name of the house was changed to Butler's American Theatre. The building was destroyed by fire in 1886.

The Old Broadway Theatre was erected in 1847 and opened on September 27 of that year with "The School for Scandal." This theatre, which would seat 4,000 persons, was located on the east side of Broadway, between Pearl and Anthony streets. The seats were nothing more than benches without any supporting back, yet the house was described in its day as "one of the best arranged places of amusement in New York," and was supposed to have been modeled after the Haymarket of London. Here Edwin Forrest and Macready won their greatest laurels. In 1859 the building was torn down and warehouses erected on the property.

ASTOR PLACE OPERA HOUSE.

The Astor Place Opera House, made famous to history through the disgraceful Macready riot which occurred there in 1849, was opened to the public November 22, 1847, by Sanquirico
1847 and Patti, under the management of John Sefton. It was never a success; the newspapers of the city were against it from the beginning, though its failure as a place of

Astor Place Opera House

Broadway Theatre

E. A. Marshall ..... Sole Lessee
Also of the Walnut street Theatre, Philadelphia.

Thomas Barry ..... Stage Manager

SECOND NIGHT OF

MR. FORREST

The American Tragedian.

The Manager has much pleasure in announcing an Engagement for a limited number of nights, with the above Celebrated Tragedian, who will make his 2nd appearance, in Two Years, in the popular play of

RICHELIEU

The Cardinal ..... by ..... Mr. Forrest

Doors open at 7 o'clock and the performance will commence precisely at half past 7.

Dress Circle and Parquet ..... 50 Cents. Family and Third Circles ..... 38 Cents
Gallery ..... 12 1-2 Cents Private Boxes ..... $5 & $6.
A portion of the Third Circle has been appropriated for the accommodation of respectable Colored Persons. Admission ..... 25 Cents.

Tuesday Evening, Sept. 16th, 1851

Will be performed, first time in two years, the Play, in 5 acts, by Sir Edward Bulwer Lytton, entitled

RICHELIEU

Or, The Conspiracy.

RICHELIEU, Cardinal Minister his 2nd appearance in 2 years ..... **Mr. FORREST**

Louis the 13th	Reynolds
Gaston, Duke of Orleans, brother to Louis the 13th	Hind
Baradas, Favorite of the King, First Gentleman of the Chamber, Prosper Poupet, &c.	A. W. Wenna
The Chevalier Mauprat	Conway
The Sieur de Beringhen, in attendance on the King, one of the Conspirators	Shaw
Joseph, a Capuchin, Richelieu's confidant	Whiting
Huguet, Officer of Richelieu's Household Guard, a spy	Matthews
Francois, Page Page of Richelieu	Pope
Captain of the Archers	Wright
Clermont first Courtier	Hawkins
Governor of the Bastile	Henry
Gaoler	Barnett
1st Secretary of State	Stanley
2d Secretary of State	Wharton
3d Secretary of State	Burgess
Pages to the King	Misses Lewis wrench, Fell &c
Pages to the Cardinal	Misses Josephine Lefoe, Price, &c

Julia de Mortemar, an orphan ward of Richelieu ..... Miss Pe[illegible]
Marion de Lorme, Mistress to Orleans, but in the pay of Richelieu ..... Miss Carman

A Grand Pas de Deux, "La Zingarella, Celebrated Tip Top Polka ..... by ..... **Sig. Neri and Mlle. Adelina**

The Orchestra, consisting of 30 performers, will play the Overture to **La Reine d'un Jour** ..... by ..... **Adolph Adam**

In Act 3d, a Grand National Descriptive Melange

THE FOURTH OF JULY.

This dramatic composition describes this happy land, celebrating the anniversary of its political freedom. The grey dawn of early morning; clock strikes four; people awake, and reflect with joy on the happy day before them; the early marching of the Veterans is heard; the bells ring; early parade of the infantry; parties out of town; cracking of whips and jingling of bells; the fife is heard; a few de-pots fired and the cavalry commence their march. A sudden storm comes on apace; the wind whistles, rain pours, lightning flashes; a terrible crash is heard; church spire struck by lightning; cries of fire; the brave firemen turn out; the devouring element is subdued; [illegible] parading [illegible]

Hail Columbia and Yankee Doodle.

DOUBLE BEDDED ROOM

Mr. Dubbimer Pipes ..... Mr. W. Davidge	Joseph ..... Henry
Major Minus ..... Shaw	Mrs. Deputy Lorne ..... Mrs. Vernon
Spigot ..... Burgess	Nancy ..... Mrs. John Sefton

WEDNESDAY, Third Night of Mr. FORREST'S Engagement, the Tragedy of **MACBETH.** Macbeth, Mr. Forrest; Macduff, Conway; Banquo, Fenno; Malcolm, Pope; Hecate, Whiting; Witches, Shaw Davidge and Barry. Lady Macbeth, Mme. Ponisi, with **My Young Wife and My Old Umbrella.** Charles Mr. Davidge, Pico, Whiting, Pumpkins, Shaw, Dinah, Miss Crocker.

Mr. Forrest will appear every Evening during the week.

The New Play of PAULINE, in Five Acts and Seven Tableaux, as performed with the most distinguished success at the Princess' Theatre, London, is in rehearsal, and will be produced with a Powerful Cast, New and Splendid Scenery, Costumes and Decorations.

CORRYN'S PARLOUR, for the accommodation of Gentlemen, IS NOW OPEN. It communicates directly with the Parquet, Dress Circle and Vestibule of the Theatre.

No Money Taken at the Doors. Tickets to be purchased at the Box Office

A Play Bill of 1851
Mr. Edwin Forrest in Richelieu

amusement dates from the riot of '49. William Niblo secured the theatre in the summer of 1848, when a series of performances, including ballet, farce, opera, comedy and tragedy, were given. It was in May, 1849, that the Macready riot occurred, when the audience almost demolished the place in expressing disapproval for the English actor who had become previously involved with Forrest in an argument regarding their respective professional merits. In the neighborhood of seventy-five persons were killed and seriously wounded on this occasion, and the Cavalry Guard was finally called out to make peace. After this the building was rented to various managers, known as The Theatre Francaise in 1851, and in 1852 the furniture was sold at auction and the place remodeled for the purpose of a library.

CHAPTER VII.

MORE HALLS AND MORE THEATRES.

In 1848 there is record of Stopanni Hall, 396 Broadway, and in the later 40's one Thalian Hall is mentioned, but these places were little more than side issues to the theatres and
1848 housed for the most part a few of the countless minstrel shows of the day.

Trippler's Hall, however, which was opened October 17, 1850, with Mme. Anna Bishop as the attraction, was one of the largest music halls in the world, and erected at a cost of
1850 $100,000. Its location was in the neighborhood of Broadway and Bond street, and for seventeen years, from 1850 to 1867, it was highly successful, not the least important event taking place there being the debut in this country of the famous French actress, Rachel. In 1855 the name of the house was changed to the Metropolitan, and in 1856 William E. Burton secured it after Laura Kean had made an ineffective attempt to get control, and called it Burton's New Theatre. Under his management it housed all the famous artists of the day, including Edwin Booth, Lawrence Barrett, Joseph Jefferson, Charles Barron, Charles Walcot, C. W. Cauldock, J. H. Stoddart, Kate Bateman, Rose Eytinge, Mrs. D. P. Bowers and Ida Vernon. In 1859 it was rechristened the New Metropolitan Theatre. On March 23, 1867, the house was entirely destroyed by fire.

Fellows' Opera House and Hall of Lyrics, 444 Broadway, opened November, 1850, with a minstrel performance. In 1853 the place was renamed Christy & Wood's Minstrel Hall, and was occupied for a time by the minstrel company of this name. In 1860 it was called Mrs. Brougham's Theatre, later the American Music Hall, and in 1866 was demolished by fire.

A HOUSE OF MANY NAMES.

Brougham's Lyceum Theatre, named after its manager, John Brougham, situated on the west side of Broadway near Broome street, was opened in 1850 with a performance of "Es-
1850 meralda." Two years later James W. Wallack became its manager, opening the house as Wallack's Theatre. Nine years later (1861) the name was again changed to that of the Broadway Music Hall, opening with a company including Tony Pastor, Julia Christine, John Mulligan and Billy Birch. March 17, 1862, the name of the place once more changed to that of Mary Provost's Theatre, and on April 21 of the same year George L. Fox became manager, calling it George L. Fox's Olympic Theatre. In 1863 it was known as the New York Theatre, and the next manager not only altered the name, but remodeled the interior, installing a sawdust ring for the purpose of giving equestrian performances and for a time the building was known as the Broadway Amphitheatre. George Wood, a Cincinnati manager, took possession in 1864, calling it the Broadway Theatre, under which name it sailed until in 1869, after many vicissitudes, it was torn down. It is needless to state that under these numerous managers a great variety of entertainments were offered the public, including the best, and occasionally the worst talent of its day.

ENDING THE FIRST CENTURY.

Thus the year 1850 closes the first century in New York's theatrical world, the first theatre, the old Nassau Street House, having been erected in 1750. During this period some
1850 twenty-seven theatres and no less than a dozen "halls" of more or less importance had sprung up in various localities. The frequent change in name and management in connection with the above theatre, first known as Brougham's Lyceum, perhaps indicates the fickle attitude of the public toward the theatre at this time. The old tragic drama had seen its best day and the craze for minstrelsy, farce and burlesque had taken its place, with rivalry and a spirit of commercialism rapidly increasing among managers, while theatres and amusement houses were now beginning to grow at a most surprising rate.

Among the minor halls that made their appearance in the early 50's in which minstrel shows and entertainments of light nature were given, were the Art Union Rooms, at one time called Union

Concert Hall, located on Broadway, between Broome and Spring streets; Old Stuyvesant Hall, 663 Broadway, and known in turn as Academy Hall, Mozart Hall, and Niblo's Saloon, a place used for concerts and exhibitions, attached to Niblo's Garden.

1851 Washington Hall, opened in 1851, was located at 598 Broadway. In 1860 the place was taken over by Charlie White and known as White's Opera House.

The Coliseum, 448 Broadway, was opened as a minstrel hall in 1851.

White's Varieties, at 19 Bowery, opened September 13, 1852. In 1853 the building was remodeled and known as the St. Charles Theatre. In 1853 it was converted into stores.

1852 The National Hall, 29 Canal street, in 1852 was a place where light entertainments were offered.

A house worthy of mention, which became a home of entertainment in 1853, was Hope Chapel, situated on the east side of Broadway, near Eighth street. This house was formerly

1853 occupied as a church. In 1855 it was known as Donaldson's Opera House; in 1856 as the Academy of Minstrels, and next as the Broadway Academy. It underwent many changes, until May, 1866, when it became Kelly & Leon's Theatre, continuing as such until 1872, when it was destroyed by fire. It was here that high-priced minstrelsy was first introduced, the admission fee being $1.50. In 1870, at the close of Kelly & Leon's reign, Lina Edwards leased the theatre, giving it her name.

A building occupied in 1853 by Banvard's Museum for the purpose of giving exhibitions was located at 596 Broadway. After 1857 it was known as the Santa Claus.

1853 The Crystal Palace was a decidedly popular amusement resort, located at Forty-second street and Sixth avenue. It covered five acres of ground. The sides of the main building were made of glass and a variety of entertainments were given under its roof. On the opening day, in 1853, twenty thousand people were seated.

The Broadway Museum and Menagerie, at 337 Broadway, opened in 1853, and was known principally as the exhibition place of the famous Siamese Twins. It was closed in 1854.

1853 A hall formerly known as the Chinese Rooms, located at 539 Broadway, was converted into a theatre and opened September 1, 1853, under the management of Buckley and known as The Broadway Casino. It was also known as Buckley's Music Hall, and later as the Melodeon. Burlesque opera was the order of entertainment. In 1864 the house was closed and rebuilt by Barnum, who gave it the name of Barnum's New

NATIONAL THEATRE

Sole Lessee and Proprietor.... .....A. H. Purdy

Boxes.....25 Cents Pit.....12 1-2 Cents Private Box.....$5 00
Seats in Private Box.....$1 00. Seats in Orchestra Box.....50 Cts.
oors open at quarter before 7 o'clock, to commence at a quarter-past 7

First Night of the Great Tragedian

Mr. BOOTH

Who has been engaged for a few nights, and will appear as

KING LEAR

Notice to the Public.

The Manager takes this method of announcing to his patrons, that in order to give them a variety of Sterling Entertainments, he has laid aside his Great Drama of

HARRY BURNHAM,

For the present week, in order to entertain his visitors with the inimitable performances of the

UNSURPASSED TRAGEDIAN

MR BOOTH, who will appear in a round of his most Favorite Characters, and at the conclusion of his engagement, HARRY BURNHAM will resume its run

Monday Evening, March 31st, 1851,

The Entertainments will commence with the Tragedy of

King Lear

KING LEAR - - - - - - - - - MR. BOOTH.

Lord Edgar - - - - Mr. Watkins Lord Edmund - - - - Mr Brandon
Earl of Kent - - - - Mr C Taylor
Duke of Cornwall - - Mr Stafford. Duke of Albany - - Mr Taylor Oswald - - Mr Fox.
Earl of Gloster - - Mr H Seymour. Duke of Burgundy - - Mr. Drew
Physician - - Mr. Thompson Old Sheppard - - Mr Herbert
1st Knight - - Mr Dunn. 2nd Knight - - Mr Barnett
Captain of the Guard - - Mr. J. Adams, Ruffians - - Messrs Walton & Cline
1st Page. - - Miss M. Charles. 2nd Page - - Miss Bond
Cordelia - - - - Miss E Meatayer
Goneril - - - Mrs. H P Grattan. Regan - - - Mrs Hautonville
Arantho - - - - Miss Crooker
Ladies in Waiting Mesdamses Barnett, Armstrong, Mayne, Miller, Bishop

POPULAR DANCE.....MISS MALVINA

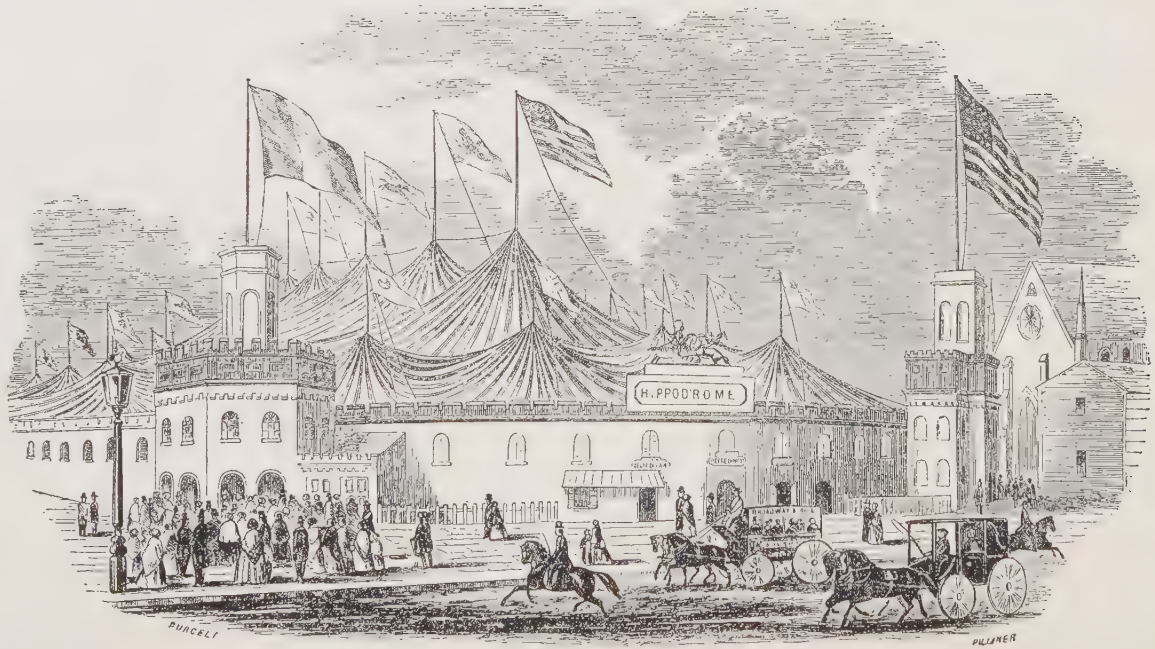
To conclude with the admired Comedy of

ALL THAT GLITTERS IS NOT GOLD.

Mr. C Taylor - - - - - Mr. Watkins - - - - - Mr. Stafford - - - - - Mr. H Seymour - - - - - Mr. Thompson - - - - - Mr. Fox - - - - - Marsh Factory Girls - - - - - Mrs. Barnett - - - - - Mrs. &c.

On Monday Next, revival of HARRY BURNHAM.

Opening Play Bill of Mr. Booth in King Lear



M. FRANCONI'S HIPPODROME (N.E. cor. Broadway & 23rd. St.) 1853.

Museum, offering performances every afternoon and evening. This place was destroyed by fire on March 3, 1868.

Maze Garden opened July, 1853. This garden covered two acres of ground on Forty-second street, near Fifth avenue. The principal feature of attraction was a mysterious maze built of
1853 shrubbery in reproduction of one at Hampton Court. Band concerts were given here daily.

Another popular place of amusement that made its appearance in the year 1853 was Franconi's Hippodrome, at Twenty third street and Broadway. The amphitheatre held four thou-
1853 sand people and the nature of the entertainment offered consisted of sports of the Roman Circus, chariot races, etc. In 1854 the building was torn down to make way for the Fifth Avenue Hotel.

In 1854 White's Opera House, 49 Bowery, was opened, August 7, under the management of Charles White, with his famous min-
strel company. This house had the reputation of enter-
1854 taining oftener during its career than any other place of amusement in the city.

CHAPTER VIII.

FOURTEENTH STREET BECOMES POPULAR.

In 1854 what was considered a radical departure in the local theatrical world occurred when Fourteenth street and Irving place was selected as a suitable location for the new
1854 Academy of Music. This site was considered too far out by a large portion of the public, unable to get away from the idea that Houston street was still the Rialto. The stage of the Academy was pointed to then, as it is to-day, as one of the largest in the country, and the entire equipment was modern and up-to-date, having been built at a cost of $335,000. The opening bill, October 2, was "Norma," sung by an Italian opera troupe, and the regular price of parquet seats the first season was $3. For thirty years this theatre was the home of grand opera in New York, alternated with Shakespearian revivals. All the famous songbirds of the past generation have sung under its roof, including such favorites as Adelina Patti, Parepa Rosa, Christine Nilsson, Annie Louise Cary, Pauline Lucca, Ilma Di Murska, Eugenie Pappenheim, Etelka Gerster, Emma Nevada, Bellini, Karl Formes, Campanini, Del Puente, Ravelli, and scores of others. This theatre, owing to its size, was always used by the famous foreign stars.

About 1886 opera was abandoned here, and there followed a period when every sort of play was seen. At present the house is occupied principally by a stock company, offering a weekly change of bill.

Buckley's Hall, perhaps better remembered by old-timers as "No. 585," was located at this number on Broadway and opened in August, 1856. It was at "585" that Tony Pastor
1856 reigned for a time, after Buckley's day, and it was here that Francis Wilson came into popular favor; that Lillian Russell made her bow to New York, singing that touching little ballad entitled "Kiss Me, Mother, 'Ere I Die"; that Nat Goodwin, Evans & Hoey, and May and Flo Irwin were launched.

In 1856 Buckley's Serenaders occupied the building, in '57 it was opened as the New Olympic, in '59 renamed the Olympic, and then called Canterbury Hall, until Fox & Ward took possession, rechristening it the Palace of Mirrors. In succession it was named the Broadway Theatre, St. Nicholas Hall, Heller's Saloon Diabolique, San Francisco Minstrel Hall (1865-70), and in 1870 Charles T. White assumed management, giving it his name. In 1873 the Worrell Sisters appeared on the scene, calling the house Worrell Sisters' Theatre. Again, in '73, it became the Metropolitan Theatre, and in 1873, under Tony Pastor's direction, it was known as Tony Pastor's Theatre for eight years. It was during this period that what is now known as polite vaudeville developed. In 1883 the building, after knowing perhaps more managers and names than any other amusement place in town, and after having sheltered all sorts of talent and entertainment, was altered into stores for commercial use.

Atlantic Gardens, 50 Bowery, for half a century one of the famous East Side amusement places, was founded in 1856 by William Kramer on property formerly known as Bull's Head Tavern. It was a family place, where the Bohemians loved to gather at night, and a man could take his wife and children in perfect confidence. It was here that Edwin Booth loved to come and sip his beer after the theatre. After the war it was the first place of entertainment in the city to be lighted with electricity. A theatre offering variety attractions was a feature of the garden, and many prominent on the stage to-day have played there at various times. After the death of Kramer, senior, the garden passed into the hands of his two sons, William Kramer, Jr., and Albert, who carried on the business until October 1, 1910, when the place passed out of existence as an old-time landmark and was converted into a Yiddish Theatre. In the fall of 1911 the buildings were torn down.

1856

The theatre known as Laura Kean's Varieties, 624 Broadway, was built in 1856 at a cost of $75,000. It was opened in this year under Miss Kean's management with a performance of "As You Like It," and continued under her direction until the unsettled condition of the country, brought on by the Civil War, made theatrical business uncertain for a number of years. After Miss Kean retired from the management of the house it was known for a time as Jane English's Theatre; then it was taken over by Mrs. John Wood, who named it Mrs. Wood's Olympic Theatre. Its last owner was Frank Mayo. In 1880 the house was demolished, but during its days of popularity a notable array of talent and productions were presented under its roof. Among the list of prominent actors and actresses who

1856

at one time or another played there appear the names of E. A. Sothern, Charles Wheatley, Stuart Robson, Joseph Jefferson, J. H. Stoddart, George Jordan, Milnes Levick, John T. Raymond, C. W. Couldock, Frank Bangs, Agnes Robertson, Mary Wells, Ione Burke and Sara Stevens.

Peter Morris' Varieties, at 210 William street, opened June 27, 1857. Hitchcock's Summer Garden, 172 Canal street, appeared June 5, 1857, admission charge being 6 cents, including
1857 refreshments.

A famous hall in its day was Henry Wood's Marble Hall, at 561 Broadway. The building was of marble and seated about two thousand. It was opened October 15, 1857, and closed July, 1877. Minstrel shows and concerts constituted the nature of its offerings.

Hoym's Theatre, located on the east side of the Bowery, at Spring street, was one that knew great popular favor in the late fifties. It was opened in 1858 with entertainments of a
1858 nondescript sort and prospered fairly well until 1865, when Tony Pastor assumed the management, calling it Tony Pastor's Opera House, and for ten years made it the most popular variety house in the city. In 1883 Harry Miner remodeled the place and became its manager, changing the name to the People's Theatre, and for sixteen years it was conducted as a "combination" house, with a weekly change of bill, given by traveling organizations. But eleven years ago the inevitable change set in and the Yiddish drama has held the stage since.

The Adelphi Hall, at Spring and Crosby streets, was a small hall that made its appearance in January, 1858, and entertainments of light variety were the order of its day.

On the ground now occupied by the Fourteenth Street Theatre, Fourteenth street and Sixth avenue, the Palace Garden was opened with a series of concerts in 1858. About 1863
1858 the name of the place was changed to Nixon's Cremonne Gardens. It was here that pantomime was first given in New York on an extensive scale.

THE NEW BOWERY.

The next theatre of importance to be built was the New Bowery Theatre, located on the Bowery between Canal and Hester streets, two blocks above the Old Bowery. It waa
1859 opened in September, 1859, under the management of George L. Fox and James W. Lingford. In general appearance the house resembled the Old Bowery, and for a period

of seven years it offered the public a variety of entertainment. In 1866 this theatre was destroyed by fire and never rebuilt.

A hall used in the 50's as a concert hall and ballroom was located on the west side of Irving Place at the corner of Fifteenth street and known as Irving Hall. In 1877 it was renamed the Grand Central, and in 1888, when Gustave Amberg, former manager of the Thalia (Old Bowery) took possession of the property he erected a new building, christening it the Amberg Theatre. During his regime a series of German performances were given. In 1893 the name of the house was changed to that of the Irving Place Theatre.

A place called the Fifth Avenue Music Hall, at the southeast corner of Twenty-third street and Broadway, was opened
1860 December 25, 1860. In 1867 the name was changed to the Union Music Hall.

Eustache's Theatre, at Fourth street and First avenue, appeared in 1860. It was next known as the Theatre Oriental, but its existence was short.

In 1861 James W. Wallack, observing the tendency of theatredom to move northward, erected a theatre at the corner of Broadway and Thirteenth street bearing his name, and
1861 for twenty years Wallack's Theatre was the most famous amusement house in the United States. Although the place was opened under the management of James W. Wallack, after his death in 1864 J. Lester Wallack came into control, and this theatre became the home of a stock company which has since been equalled only by Augustin Daly's company of players. It was here that Ellen Terry, Henry Irving and Wilson Barrett made their American debuts. In 1881 the Wallack company, moving elsewhere, this theatre was given over to German performances for a time, and in '83 it was called the Star Theatre, which it retained until its demolition in 1901.

In the year 1861 a hall known as Dodsworth Hall sheltered the popular minstrel shows and housed musical lectures.

Wood's Minstrel Hall made its appearance at 514 Broadway in 1862 in a building formerly occupied as a Jewish Synagogue. In 1866 the house was reconstructed and renamed Wood's
1862 Theatre. In 1867 it was called the German Thalia Theatre. For a time it was also known as Lingard's Theatre, then it became Wood's Theatre Comique, a name which at last dwindled into the Theatre Comique.

A theatre called The Jerome, at Twenty-sixth street and Madison avenue, was also a small theatre that flourished in the early sixties.

CHAPTER IX.

PERIOD OF THE CIVIL WAR.

The Civil War of 1862 naturally had a depressing effect upon theatrical enterprises and for a time no theatres of importance were built in New York.

In 1863 Nixon's Alhambra, a somewhat temporary affair, appeared on the south side of Fourteenth street. Its existence came to an end the same year, though during its short run it housed some of the best players of the day. In 1864 The Hippotheatren sprang up on this site. The building, fashioned after the Champs Elysees of Paris, was 110 feet in diameter and heated by steam. The performances given here were principally equestrian exhibitions and circuses.

1863

In 1864 what in late years has been known as the Windsor Theatre, at 43 Bowery, was built by a company of Germans and christened the Stadt. In 1878 it was rechristened the Windsor, a name it bore for many years while it was the home of traveling companies playing short engagements. The building was torn down in 1910.

1864

A house with a career that constitutes a history in itself, and first known as The Broadway Athenaeum, was located at 734 Broadway, opposite Waverly Place. The building formerly known as the Church of the Messiah, was converted into a theatre and opened January 23, 1865, with James H. Hackett featured. The same year it was renamed Lucy Rushton's Theatre. The following year it was closed for a time under Government orders and reopened as the New York Theatre when McKee Rankin made his bow to the public in "A Regular Fix." May, 1867, it was called the Worrell Sister's Theatre, in 1868 was known as the New York Theatre again, and in 1870 appeared as The Globe, offering a variety of entertainments. October, 1872, the house came under the management of John Stetson. Next Harrigan and Hart took a hand in its destiny and then it became Nixon's Amphitheatre. In 1873 it was called The Broadway Theatre and the same year Augustin Daly had his company housed under its roof, when it was known as Daly's

1865

Broadway Theatre. When Daly retired in 1874 George H. Tyler took upon himself the management of the place, giving it the name of Fox's Theatre, with George L. Fox featured. This same year, under the management of Robert Butler, the name was again changed to the Globe Theatre. In 1877 it was called Heller's Theatre, and a few months later (July 30) it bore the name of George Wood's Theatre, with Denman Thompson as the attraction. Again in 1877 it was known as Bryant's Opera House—this was in September—and in December it was once more rechristened, this time as The National Theatre. In October, 1879, it was called The Broadway Novelty House, and in 1881 bore the name of The Theatre Comique. December 23, 1884, after a stormy career, it was demolished and never rebuilt. It was in this house that Clara Morris created such a sensational stir by her new school of emotional acting in "Alixe" and "Madelin Morel."

On November 30, 1865, a building formerly occupied as a stock exchange, located in Twenty-fourth street, between Broadway and Sixth avenue, was opened as the Fifth Avenue Opera
1865 House, though the following year it was called the Fifth Avenue Theatre. In 1869 John Brougham leased the house, calling it Brougham's Theatre. It knew various managers at one time and another, including Augustin Daly (also Daly's Fifth Avenue Theatre), who was its occupant from 1869 to January, 1873, when fire destroyed the building. In 1877 or 1878 it was rebuilt and renamed, in turn, the Fifth Avenue Hall and Minnie Cumming's Drawing Room. In 1879 it was opened as the Madison Square Theatre, Steele Mackaye then being manager. It was here that "Hazel Kirke," "Esmeralda," "Young Mrs. Winthrop," "Jim the Penman," "Aunt Jack" and "Alhambra" were first produced. In 1891 Charles T. Hoyt assumed managership, calling it Hoyt's Theatre. One of the last performances given under its roof included among its entertainers Herbert Kelcey and Effie Shannon, Guy Bates Post, Annie and Jennie Yeamans, Willie Collier and several others whose names are prominent on the boards to-day.

The Temple of Music, at Grand and Crosby streets, was opened November, 1865, and later known as the Grand Street Theatre. It closed, however, the following year.

The Theatre Francais, now known as the Fourteenth Street Theatre, was built in 1866 on property located in Fourteenth street just west of Sixth avenue, and formerly occupied
1866 by the Palace or Cremonian Gardens. At first it was devoted entirely to the French drama. In 1871, however, the management and name were changed, and for a time

it was called The Lyceum Theatre. This same year the building was destroyed by fire and rebuilt. Again in 1879 it was known as Haverly's Theatre, and in 1886, under Bartley Campbell's management, the house became the Fourteenth Street Theatre, a name it has borne to the present time. This was the home of popular melodrama—"The Still Alarm," "Blue Jeans," "Darkest Russia," "Lost River" and such—but in 1908 it adopted the present-day policy of vaudeville and moving pictures.

1866 Steinway Hall, located at 71 East Fourteenth street, was a famous concert hall erected by Steinway & Sons, and opened October 31, 1866. It is to-day used as a display room by Steinway & Co.

FAMOUS "DALY'S" WAS ONCE MUSEUM.

1867 Where Daly's Theatre now stands, at 1221 Broadway, in 1867 there flourished Banvard's Museum, which was the first building erected especially for this purpose. It was originally built with a small auditorium seating 200 persons. In 1868 George Woods took over the management of the house, and for a time it was known as Woods' Museum and Metropolitan Theatre. In 1877 it was renamed The Broadway, and in 1879, when Augustin Daly took possession, it became Daly's Theatre, and during the twenty years that he and Ada Rehan held sway there it was the undisputed center of New York's theatrical activities. At present the house is under the management of the Shubert Brothers, who came into control in 1906.

1867 Lyric Hall, popular to-day as a rehearsal hall, at 723 Sixth avenue, was opened in November, 1867.

1867 Bunyan Hall was a small affair at Broadway and Fifteenth street, which opened October 14, 1867. This same year in May a hall called Chase's Hall appeared at Eighth avenue and Thirty-fourth street. Its offering was a light class of variety. During the year of its existence the name was changed to the Eighth Avenue Opera House.

1868 The house now known as the Grand Opera House, Twenty-third street and Eighth avenue, was at first christened Pike's Opera House and was erected in 1868. This theatre was by far the most magnificent that had so far appeared in New York, and its six rows of proscenium boxes, immense parquet, parquet circle, dress circle and family

circle still bear evidence of a past grandeur. For many years this was the home of Italian opera, though of late it has been given over to all kinds of plays that appear in town for a short run. Cohan and Harris are the present managers, having taken possession September 4, 1910.

Allemaina Hall made its appearance on Sixteenth street, between Broadway and Fifth avenue, in 1868. It was at first used as a dance hall, but later turned into a theatre known as
1868 Robinson's Hall. About the year 1872 it was renamed The Bijou and in 1874 became The Parisian Varieties. In 1876 its name was changed to The Criterion, and in 1877 to The Sixteenth Street Theatre, when "Sarah's Young Men" and "Forty Thieves" appeared on its boards. It bore this name until the building was turned into the Mechanic's Hall and Library, which it continued to be until the year 1890.

Pike's Music Hall was a small hall attached to Pike's Opera House, with entrance on Twenty-third street. The first
1868 entertainment given here took place September 7, 1868. It was known later as Grand Opera Hall.

Bryant's Minstrel Hall, on the north side of Fourteenth street between Irving Place and Fourth avenue, was a part of the lower floor of Tammany Hall. The building was erected in
1868 1867 and Bryant's Minstrels made their first appearance here May 18, 1868. In 1874 the hall became known as the Germania Theatre. Later, when Tony Pastor leased it, it became famous as Tony Pastor's New Fourteenth Street Theatre. It was here that Flo and May Irwin, Lillian Russell, Frank Girard, W. S. Marks, and many others prominent in the theatrical world to-day got their start. After Tony Pastor's reign the house was called The Olympic Theatre, a name it retains at present under the ownership of Messrs. Sullivan and Kraus.

CHAPTER X.

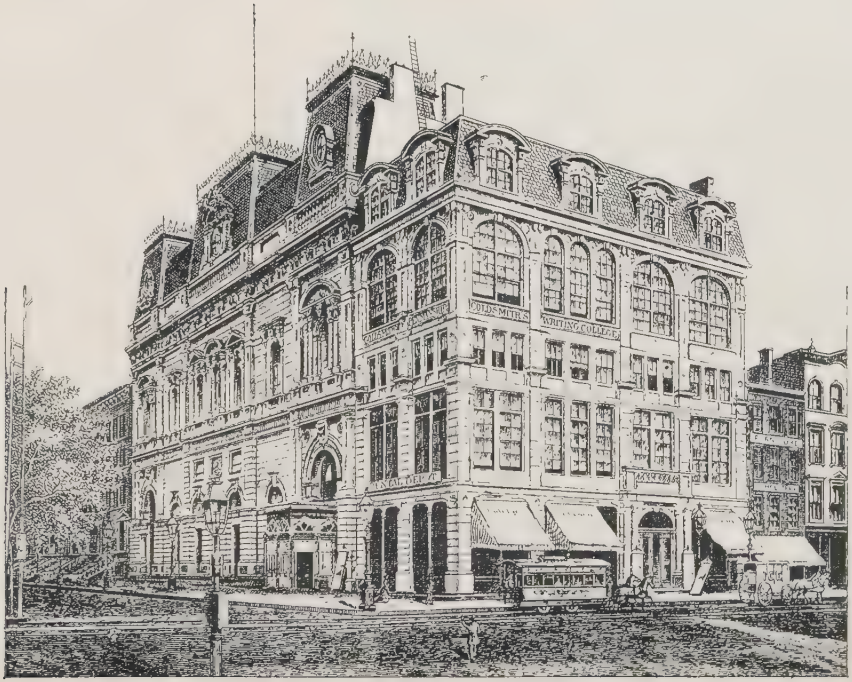
THE OLD BOOTH THEATRE.

Where McCreery's store now stands in Twenty-third street, near Sixth avenue, Booth erected a theatre which he named after himself and which, from the opening day, February 3,
1869 1869, until it was torn down in 1883, was devoted almost wholly to Shakespearian plays and spectacular pieces. Booth lost a great deal of money in this venture and retired from the management of the house in 1873.

Bryant's Opera House, located on the north side of Twenty-third street, west of Sixth avenue, was a hall opened by Dan Bryant, November 23, 1870. Bryant's Minstrels was
1870 the attraction during the first season. August 23, 1871, its name was changed to Darling's Opera House. December 13, 1875, it was called the Twenty-third Street Theatre; November 5, 1877, the Theatre Francaise; May, 1878, The St. James Theatre and Theatre of Arts. May 5, 1879, the house came under the management of Koster and Bial, when it was remodeled and called Koster and Bial's Concert Hall. December 2, 1896, it was closed for a time and reopened as a lecture room. November 3, 1879, it was renamed the Gramercy Lyceum, when vaudeville was offered, and again in 1899 it was called The Bon Ton Music Hall. About 1904 the hall as a home of entertainment ceased to exist. For several years it was used as a gymnasium and bowling alley, and was then converted into a furniture store.

On property now occupied by railroad buildings, at Third avenue and 130th street, the Harlem Music Hall was opened December 12, 1870. In 1882, under the management of Hamil-
1870 ton and Chandler, the house became known as The Mt. Morris Theatre. The last performance given here took place in 1885.

Apollo Hall, located on Twenty-eighth street, just west of



Booth's Theatre

Bowery Theatre, 1859

Broadway, was opened October 16, 1871. In 1871 it was known as Newcomb's Hall, and later became the St. James
1871 Theatre. Vaudeville was the chief attraction, though it was here that Steele Mackaye made his debut as an actor in 1872. The building was demolished in 1873, when the Gilsey estate erected a more modern theatre on the property.

The Union Square Theatre, on the south side of Union Square, between Broadway and Fourth avenue, was erected in 1871 on a site formerly occupied by a hotel. The house, equipped
1871 with all the modern improvements of the day, was opened under the management of Robert W. Butler, September 11 of this year (1871). The names of Harrigan and Hart, John Mulligan, Mrs. E. L. Davenport, James O'Neill, Kate Girard, stand out prominently in the making of its history. It was here that Chauncey Olcott made his debut in romantic opera. In 1893 the theatre was taken over by B. F. Keith, who for five years managed it as a high-class vaudeville house, known as Keith's Union Square Theatre. Then for a number of years it was given over to motion pictures, stock and light variety. Few changes have been made in the house, which stands to-day practically as it was built in 1871. High class vaudeville is the order of the present day.

In 1871 the Thirty-fourth Street Theatre, on the south side of Thirty-fourth street, made its appearance. In 1872 it became known as Shay's Opera House, under the management
1871 of Charley Shay. In 1874 the name was changed to that of Jack Berry's Opera House. The last performance was seen here in 1876.

The Haymarket, at the corner of Thirtieth street and Sixth avenue, holds a place by itself in the history of New York's amusement resorts. For forty years it was known as
1872 the playground of the metropolitan Tenderloin, although it started out with the purest intentions, having been originally built for the purpose of a huge bath, known at first as Carlberg's Baths. It was also known for a short period as The Argyle. In 1872 it was opened as a center of gay and festive entertainment by "Billy" McMahon, who dubbed it The Haymarket. Its bright walls and polished floor have witnessed the tripping feet of all the dancing fads that have come and gone during the years of its existence. Under the regime of McMahon it saw its palmiest days as the mayfair of the rich and poor, the bank-breaker and the pickpocket. Time and again it was closed only to reopen in a fresh blaze of glory. McMahon retired, with a fortune that ran into millions, in 1890, and then for a time The Haymarket became a swimming pool, a men-

agerie, and the home of freaks. For seven years it bore the name of Worth's Museum, after which it resumed its former name of The Haymarket, and with floors remodeled and waxed, little tables installed along the walls, the mezzanine galleries redecorated and refurnished, it assumed something of its former "atmosphere," with Ed Corey, erstwhile bartender, backed by Al Adams, the Policy King, at its head. In 1903 Corey resigned, with pockets bulging, and the property was turned over to Charles Noonan, who ran it along the old lines until 1911, when the Chairman of the Committee on Amusements and Vacation Resources for Working Girls insisted on having the dance hall license taken away and The Haymarket, in its old-time character, undoubtedly passed away.

On the site formerly occupied by Apollo Hall, northwest corner of Broadway and Twenty-eighth street, the Fifth Avenue Theatre made its appearance in 1873, opening De-
1873 cember 3. Augustin Daly was the first lessee of the house, offering standard stock until 1877. August 23, 1880 it came under the management of Haverly, when for a time it was known as Haverly's Fifth Avenue. September 11, 1882, under the management of John Stetson, it became Stetson's Fifth Avenue, then it was leased by Tompkins, May, 1888, when it bore his name until it was changed to Miner's Fifth Avenue Theatre, August 25, 1890. As late as 1900 it was devoted to dramatic performances. In this year, however, it came under the management of Messrs. Keith and Proctor, who turned it into a variety house. In 1901 popular-priced stock was installed, which continued five years. It is now known as Proctor's Fifth Avenue Theatre, where weekly a change of high-class vaudeville is offered under the management of F. F. Proctor.

The Hippodrome, a building covering property on the west side of Fourth avenue between Twenty-sixth and Twenty-seventh streets, fomerly used as a railroad station and shipping
1873 office by the New York, New Haven and Hartford Railroad, became a popular amusement resort in 1873, when B. T. Barnum, in company with several others, leased it for entertainment and exhibition purposes. May 29, 1875, Gilmore, the famous bandmaster, secured control, calling the place Gilmore's Garden, when he offered a series of concerts. May 31, 1879, the place first became known to the public as Madison Square Garden. In 1889 a company was formed with a view of erecting a new building on the property and the old structure was torn down. The following year, on June 16, 1890, the present Madison Square Garden Amphitheatre was opened with Johann Straus' Orchestra as the attraction and under the management of Henry French.

The building now occupies about two-thirds of the block between Madison and Fourth avenues, overlooking Madison Square. In the south end a concert hall was built with a seating capacity of 1,000, while in the northwest corner is located the Garden Theatre. A tower, topped by a winged Mercury, extends some ten stories above the southwest corner of the structure. The theatre, though it has had anything but a successful record of late years, is to day a well equipped house, with a seating capacity of 1,000 Of late it has been devoted to moving pictures.

The main portion of Madison Square Garden has been devoted to exhibitions, circuses and horse shows. One of the most popular summer gardens of the city during the last decade flourished for a time on the Garden roof, but this is a thing of the past, as the entire building threatens soon to be. The last annual horse show was held here in the fall of 1911, and though the place was doomed at the close of this same year to pass into the ancient history of New York, its life has been extended for three more years. This arrangement was made possible by the guarantee of the Ringling Brothers' Circus (controlling the Barnum & Bailey show), the Horse, Automobile, and the Sportsmen's Show managers to pay expenses for that period.

On the northwest corner of Broadway and Thirty-fifth street, where the Herald Square Theatre now stands, was a place called
The Coliseum, which was opened January 10, 1874, and
1874 flourished until the fall of the following year. The first attraction was "London by Day and Paris by Night." It was given over to exhibitions of various kinds, and although a successful enterprise from the point of receipts, the property was heavily mortgaged and in the fall of 1894 the building was sold at auction.

The Park Theatre, located on Broadway, between Twenty-first and Twenty-second streets, was built for Dion Boucicault at a
cost of $100,000, and opened April 15, 1874, with William
1874 Stuart as manager. Light comedy, farce, "Uncle Tom's Cabin," and the beginning of the combination of Robinson and Crane, helped make its history. November, 1876, Henry E. Abbey took over the management of the house and opened it as Abbey's New Park Theatre. October 6, 1882, the day it was to have presented Lilly Langtry as the attraction, the building was demolished by fire and never rebuilt.

Chickering Hall, at the northwest corner of Fifth avenue and Eighteenth street, was opened November, 1875. It was here that
Oscar Wilde made his bow to the American public, and
1875 that George Grossmith appeared. In 1893 the building was altered for business purposes.

May 17, 1875, Central Park Garden, on Seventh avenue, between Fifty-eighth and Fifty-ninth streets, was opened with a series of concerts. In 1877 Josh Hart became manager for a few
1875 months, though the place was closed as an entertainment resort the same year.

The Columbia Opera House, located on Twelfth street, near Greenwich, was opened in 1875. In January of the following year the name was changed to the American Alhambra,
1875 and later to the Folly Theatre. The building was finally turned into a livery stable.

The Third Avenue Theatre, located on the east side of Third avenue, between Thirtieth and Thirty-first streets, was opened July 26, 1875, as a variety theatre. In 1878 its name was
1875 changed to Aberle's American Theatre, and in September of the following year to The American Theatre. In December of this year it was again changed to Dick Porter's American Theatre. In 1883 it was reconstructed and rechristened The Third Avenue Theatre, when it was opened by McKee Rankin. Ad Neuendorff became manager in 1885 and called it the Apollo Theatre. In 1886 R. H. Jacobs took charge, calling it R. H. Jacob's Third Avenue Theatre. In June, 1895, it was destroyed by fire and rebuilt the following year, when it was opened as The Sanford Theatre. In 1896 it settled back into the Third Avenue Theatre once more. February 22, 1909, Fred A. Keeney came into possession of the lease, calling the house Keeney's Theatre. Moving pictures at present form the attraction.

Where Gimbel Brothers' department store now stands, on the west side of Sixth avenue, between Thirty-second and Thirty-third streets, the Eagle Theatre, built by Josh Hart and
1875 ex-Judge Dowling, at a cost of $175,000, was opened October 18, 1875. The next year it was altered, and February 20, 1878, under the management of William Henderson the name was changed to The Standard Theatre. August 30, 1897, it was rechristened the Manhattan Theatre, and so remained until it was torn down in 1909 to make way for Gimbel Brothers' store.

CHAPTER XI.

FAMOUS MINSTREL HOUSE.

A famous house among the records of New York's amusement places was the old San Francisco Minstrel Hall, located in the Gilsey Building, on the west side of Broadway between
1875 Twenty-eighth and Twenty-ninth streets. At first the hall was used as a billiard room, but was converted into a theatre and opened September 3, 1875, as The San Francisco Minstrel Hall—the San Francisco Minstrels holding its boards for a number of years. Many were the changes it knew in the days that followed, and managers ranking all the way from Herrman the Great to Charles Frohman took a try at it, and members of the profession from the black-face boys to Mrs. Siddon, and Richard Mansfield, to say nothing of our own dear Lillian Russell, appeared under its roof. August 27, 1883, its name was changed to The Opera House, under Charles T. Hoyt's management, but again in December of the same year J. H. Haverly came into control and renamed it Haverly's San Francisco Minstrel and Comedy Theatre. January 28, 1884, it was called the New York Comedy Theatre, Gale and Spader managers. September 17, 1886, with Frank Siddall in the managerial role, it was opened as Dockstader's Minstrel Hall, with Pete Mack, Edwin French, T. P. Cronin, William Welch, Barry Maxwell, Cool Burgess, Harry Pepper, R. J. Jose and others among the cast. Dockstader continued management until February 25, 1888. February 13, 1890, it was known as The New Gaiety Theatre, John H. Smith manager. October 11, 1890, under the direction of Herrman the Great (magician) it became Herrman's Theatre. February 19, 1891, "All the Comforts of Home," with William Faversham, Rose Eytinge, J. Bennett, Charles A. Smiley in the cast, opened here and ran for one hundred nights. In the summer of 1894 the house, under the management of Jennings Damerest, was called St. James' Hall. September 2, 1895, it became The Gaiety Theatre, Alfred E. Aarons manager; December 14,

1896, The Savoy, Lionel Lawrence manager; October 27, 1897, The Jonah Theatre, with Corbet and Fitzsimmons as the attraction, and January, 1898, it became Sam T. Jack's Place. From 1899 to 1900 it was known as The Theatre Comique, under the management of G. Weil. In 1902 the Shubert Brothers took over its management, opening the house October 6 as The Princess Theatre. The building was finally turned into stores in 1907.

The London Theatre, at 235 Bowery, was opened Thanksgiving Day, 1876, by Donaldson and Webster, Harry Miner manager, as a variety house. Later it became the home of burlesque.

1876.

July 3, 1909, it was leased by James Curtin and turned into a Yiddish Theatre. September 8, 1911, the management was taken over by Michael Mintz, who renamed it The Lipzen Theatre, and with his wife at the head of a company offered a repertoire of Yiddish plays.

Bunnell's Museum, under the management of George Bunnell, made its appearance at 103 Bowery in the fall of 1876. A 10 cent performance was given daily in connection with the museum. The building was destroyed by fire in 1880, and this same year Bunnell opened another place of similar nature at Twenty-ninth street, where ten performances were given every day in the week.

October 11, 1876, on the northwest corner of Broadway and Thirty-fourth street, where The Colaseum formerly stood, The New York Aquarium was opened. The following year a small stage was erected in the building. For a time it was the home of circuses, and later a zoological department was added to the list of attractions. In 1882 it became known as The Criterion Theatre, when it sheltered such productions as "Humpty Dumpty," "Ten Nights in a Barroom," etc. In the fall of '82 the building was torn down and a new theatre, christened The New Park Theatre, was opened under the management of Edward Knowles and Theodore Moss, October 15, 1883. The furnishings were those formerly used in the Booth Theatre. H. P. Taylor followed as the next manager, and on December 15, 1884, Hyde and Behman took hold of it. In 1885 Edward Harrigan opened the house as Harrigan's New Park Theatre. September 17, 1895, it was opened as The Herald Square Theatre, a name it bears to-day. Many and important in the list of theatrical attractions have been the productions given under its roof. In the early part of the twentieth century the

1876

Shubert Brothers assumed control of the theatre, booking their New York attractions here until the summer of 1911, when the house was doomed as the home of moving pictures, with Marcus Loew looming on the horizon as future manager.

1877 In 1877 a variety house known as Pendy's Gayety Theatre made its appearance on the east side of Third avenue, between 125th and 126th streets. It was soon turned over to Tony Pastor and known as Tony Pastor's Theatre, until the building was torn down in 1879 and converted into a hotel.

1878 Miner's Bowery Theatre, 169 Bowery, was built in 1878 by Harry Miner and opened in October of this year. For more than thirty years it has been one of the famous East Side amusement resorts. It is chiefly known to fame on account of its questionable burlesque productions and its "amature" nights.

1878 The Brighton Theatre, which opened August 26, 1878, was located at 1239 Broadway, in a building formerly known as John Morrisey's saloon. At first it was devoted to variety shows under the management of J. W. Warren and John Farrington. The house closed in a few weeks and opened again December 31 as The Thomas Opera House. In January, 1879, its name was changed to The St. James Opera House. It was next called Woods' Broadway Theatre, George Woods manager (September, 1879). November 10, it was rechristened the Broadway Opera House. March 31, 1880, the house opened with John A. McCaull and Charles E. Ford as managers after it had been remodeled and renamed the Bijou Opera House. Owing to its smallness it was never very popular and in the summer of 1883 was torn down. In December of the same year a modern house was erected on the property, which was christened The Bijou Theatre, a name it bears to-day. The opening performance was an adaptation by Max Freeman of "Orpheus and Furydice." R. E. J. Miles and W. B. Barton managers. In 1887 Henry E. Dixey became half partner with Miles and Barton. June 11, 1888, J. W. Rosenquest took a hand in its management. December 1, 1894, Rosenquest turned his lease over to Lederer and Canary. The house has known many managers and many changes of policy in its time and some of the most prominent actors of the present day have appeared on its boards, among them Julia Marlowe, Nat Goodwin, Lillian Russell, Annie Yeamans, Lew Dockstader, and Thomas Q. Seabrook. It was here that Amelia Bingham appeared in "The Climbers," opening December 17, 1900, with a company under her own management. The cast offering the Fitch play was unusually strong,

including Frank Worthing, Robert Edeson, John Flood, George C. Boniface, Jr., Ferdinand Gottschalk, J. B. Sterling, Harry Warwick, Edward Mooreland, H. Stokes, Frederick Wallace, Harry Wallace, Madge Carr Cooke, Maud Monroe, Minnie Dupree, Amelia Irish, Florence Lloyd, Lillian Eldridge, Ysobel Haskins and Amelia Bingham. The present manager of the Bijou is L. S. Sire, who has been in charge of the house some ten years. It has threatened of late to become a permanent shelter for motion pictures, a form of entertainment that has several times been seen under its roof.

Aberle's Theatre, located on Eighth street, between Broadway and Fourth avenue, was opened September 8, 1879, in a building remodeled from St. Anne's Roman Catholic Church.
1879 Jacob Aberle managed the house, presenting a company of minstrels the first season that included Johnny Allen, Dave Reid, Bobby Newcomb, J. M. Norcross, Ben Gilfoil, and Billy Bryant. The theatre was closed for several months in 1883 and reopened as The Grand Central. In 1884 John Thompson became manager, calling it John Thompson's Eighth Street Theatre. Again it was closed, this time for two years, reopening in September, 1886, as a popular priced house, with John F. Poole as lessee. Again in 1886 it closed for eight months and opened in August, 1887, as The Monte Cristo, the admission being ten, twenty and thirty cents. February, 18, 1889, a series of German performances were started here, but the enterprise failed within a week, and the following November the name was changed to the Comedy Theatre. In April, 1890, it was known as Kennedy's Comedy Theatre. December, 1890, it sheltered vaudeville for a time and again in 1894 the policy of the house was changed when it was also renamed The Germania Theatre. The house finally closed in 1902 and in January, 1904, was torn down.

A small place of amusement that made its appearance in 1880 was Vercelli's Theatre, located at 152 East Forty-second
1880 street. In 1882 it was also known for a time as The Grand Central, but soon passed out of existence.

The Metropolitan Casino (present Broadway Theatre), at the corner of Broadway and Forty-first street, was built by a corporation and opened May 27, 1880, though it was not at
1880 first a success. It was remodeled and renamed the National Casino and reopened on October 10, 1881, with Henry E. Abbey and E. G. Gilmore as managers. June 17, 1882, J. Fred Zimmerman took charge, calling it The Metropolitan Alcazar. The house knew several managers, and when in 1883 S. M. Hicky assumed directorship, he rechristened it The Metro-

politan Skating Rink. Five years later the Broadway Theatre was erected on this site.

Miner's Eighth Avenue Theatre, located on the east side of Eighth avenue, between Twenty-sixth and Twenty-seventh streets, was erected by Henry Miner and Thomas Canary
1881 and opened as a variety theatre November 21, 1881. The building was destroyed by fire January 1, 1902, but was rebuilt and reopened in March, 1903. Burlesque attractions and "amateur nights" constitute the offerings.

The first theatre to be erected in the city as the home of the Yiddish Drama was the Oriental Theatre, which made its appearance at 104 Bowery, in 1882. At various times it was
1882 known as The National Theatre, Adler's Theatre, The Columbia Theatre, The Roumanian, Nickelodeon and Teatro Italiano. The building was destroyed by fire April 9, 1898.

The present Wallack's Theatre, at the corner of Broadway and Thirtieth street, was opened January 4, 1882. The building, costing in the neighborhood of $250,000, was considered the
1882 last word in theatrical construction. The first performance was a revival of "The School for Scandal." November 13, 1882, Lilly Langtry appeared here; Lester Wallack's first appearance under this roof occurred in January, 1883, in a play called "Ours." October 8, 1888, the name of the house was changed to that of Palmer's Theatre, Wallack having surrendered his interests to A. M. Palmer. The former died about this date, after having established a record that will long live in the annals of local history. Wallack's was not only a theatre where the best of the old plays were given, but where also the best of modern productions and modern actors were given a show. Palmer's Theatre opened with M. Coquelin at the head of a French company under the direction of Henry Abbey and Maurice Grau. December 7, 1896, Palmer surrendered his lease and the house again became "Wallack's Theatre." About 1900 the management was taken over by Theodore Moss, and after his death his wife assumed management. In 1910 Charles Burnham became manager and still controls.

The Casino, on the southeast corner of Broadway and Thirty-ninth street, was long heralded as The New York Casino before it was opened in an unfinished condition October 21,
1882 1882, with "The Queen's Lace Handkerchief" as the attraction. The architecture of the building is Moorish in design, with a tower effect on the corner and an entrance on Broadway and one on Thirty-ninth street. Its seating capacity is 1,300. Its managers have been numberous, but the general order of

offerings on its stage has been in the nature of light opera. It was the home of the famous Gilbert and Sullivan attractions, of "Nell Gwynn," "Erminie," "Florodora," etc., and all the prominent musical comedy stars of the present day have appeared here at various times.

The Temple Theatre, now known as Proctor's Twenty-third Street Theatre, is located in Twenty-third street, between Sixth and Seventh avenues, and runs from Twenty-third to Twenty-fourth streets. The property was formerly used as the 79th Regiment Armory. Manager Salmi Morse made an ineffectual attempt to open the theatre with the Passion Play, though it was really opened, May 21, 1883. It was not a success as a place of amusement and soon became known as The Twenty-third Street Tabernacle. In 1888 the old building was torn down and F. F. Proctor erected a new one in its stead which he called Proctor's Twenty-third Street Theatre, opening it March 5 with Neil Burgess in "The County Fair." In 1893 "continuous performance" became the order of the day. In February, 1907, it was given over to moving pictures and called the Bijou Dream for two years, when once more it became Proctor's Twenty-third Street Theatre, offering pictures and light variety.

1883

CHAPTER XII.

PRESENT ENTERTAINMENT CENTER ESTABLISHED

When the present Metropolitan Opera House was built in 1883 on the block extending from Thirty-ninth to Fortieth streets, and from Broadway to Seventh avenue, there was no longer
1883 any doubt in the minds of New Yorkers concerning the advisability of building amusement places as far north on Broadway as the neighborhood of Forty-second street. This building, a mammoth structure of yellow brick, has a seating capacity of 3,045, with a stage 80 by 106. The first performance given here, with Henry E. Abbey as manager, occurred October 22, 1883. "Faust" was the attraction, with Sig. Vianesi as musical director and the following cast:

Marguerite	Mme. Nilsson
Faust	Sig. Campanini
Siebel	Mme. Scalchi
Mefistophele	Sig. Novara
Valentina	Sig. Del Puente
Marta	Mlle. Lablache

Abbey soon became heavily involved with Maurice Grau, business manager, and lost $300,000 the first season. He was succeeded by Dr. Damrosch in November, 1884, who inaugurated a series of German operas. The following season Edmund C. Stanton became manager. In 1891 Messrs. Grau and Abbey took over the management, which continued until the death of Mr. Abbey, after which Mr. Grau held sway alone for a time.

May 21, 1888, one of the most notable performances of the period was given, when "Hamlet" was offered as a benefit to John Lester Wallack, with the following cast:

Hamlet	Edwin Booth
Ghost	Lawrence Barrett
King Claudius	Frank Mayo
Polonius	John Gilbert
Laertes	Eben Plympton
Horatio	John A. Lane
Guildenstern	Lawrence Hanley
Osrec	Charles Kohler
Marcellus	E. H. Vanderfelt
Bernardo	Herbert Kelcey
Francisco	Frank Mordaunt
First Actor	Joseph Wheelock
Second Actor	Milnes Levick
Priest	Harry Edwards
Ophelia	Helen Modjeska
The Queen	Gertrude Kellogg
Rosencranz	Charles B. Hanford
First Gravedigger	Joseph Jefferson
Second Gravedigger	W. J. Florence
The Player Queen	Rose Coghlan

In 1902 Grau retired on account of ill health when he was succeeded by Henrich Conreid, who, though he had inherited a well organized machine, found himself face to face with an operatic war, Oscar Hammerstein about this time having entered the field. In April, 1908, Mr. Conreid's health failed, he resigned his position as manager, and the Metropolitan next came under the directorship of Otto Kahn, who appointed M. Gatti-Casazza general manager. This combination exists to-day, representing one of the strongest operatic organizations in the world.

1884 Eden Musee, on the north side of Twenty-third street, midway between Fifth and Sixth avenues, was opened March 29, 1884, for the purpose of a wax-work exhibition. It still remains one of the famous places of this kind anywhere in the country.

1885 On property now covered by a portion of the Metropolitan Building, on the west side of Fourth avenue, between Twenty-third and Twenty-fourth streets, the Lyceum Theatre was erected at a cost of $50,000. It was leased for a period of ten years by Steele Mackaye and Daniel Frohman, who originally intended it for The Lyceum School of Acting. It was opened April 6, 1885. One of the innovations of the house was that the orchestra was hidden from the view of the audience until the rise of the curtain, when it was hoisted on an elevator into the flies. This arrangement, however, lasted but a short

time. Frohman soon became the sole manager of the house, which in 1892 was torn down to make way for the imposing building erected by the Metropolitan Life Insurance Company.

On the site of the former Elite Skating Rink, on the south side of 125th street, between Third and Lexington avenues, The Theatre Comique, built by Josh Hart, was opened Octo-
1885 ber 19, 1885, with Fanny Davenport and her company as the attraction. May, 1890, the house was rechristened The Harlem Theatre. In 1893 it was totally destroyed by fire.

Horticulture Hall, which played but a small part in local history, was opened June 8, 1886. Its location was on the
1886 south side of Twenty-eighth street. For a time it was known as The Regent, also as the Fifth Avenue Music Hall. It was finally turned into baths by James Everard.

The Berkley Theatre, 19 West Forty-fourth street, was a small up-to-date house, opened February 28, 1888. For a time it was known as the Berkley Lyceum, and later as Mrs. Os-
1886 borne's Playhouse, when the latter tried her hand as manager. Later, however, the name was changed back to The Berkley, which it bears at the present writing. The theatre has never been much of a success, due, no doubt, to its location as much as anything else. Mr. Robert Campbell is the present manager.

The Broadway Theatre, at the southwest corner of Broadway and Forty-first street, which bears its original name to-day, is a fair type of New York's modern theatre in the year
1888 1911, although it has served the public for something over twenty years. The theatre, a magnificent structure, seating over two thousand people, was opened March 3, 1888, with Sardou's "La Tosca," which was given for the first time in America. The last appearance of Edwin Booth took place on this stage March 28, 1891, when he appeared in "Hamlet." It has always been one of the most popular houses in the city. Its present manager is Lew Fields, whose principal attractions it shelters.

Another Harlem adventure of Hammerstein's was The Columbus Theatre, located on 125th street, south side, between Lexington and Fourth avenues. It was opened October 11,
1890 1890. The same year, however, it closed. In August, 1900, F. F. Proctor took over the management, calling it Proctor's Opera House and 125th Street Theatre. September 4, 1899, it reopened under the management of H. C. Miner, Jr., as a vaudeville house. August, 1900, Proctor again took possession when he called it Proctor's 125th Street Theatre, a name it

bears at present. Stock, vaudeville and pictures constitute the attractions offered.

Harrigan's Theatre (now The Garrick), located on the north side of Thirty fifth street, just east of Sixth avenue, was opened December 29, 1890, with "Rielly and the Four Hun-
1890 dred," under the management of Edward Harrigan. For a time it housed such attractions as "Squatter Sovereignty," "The Leather Patch," "Man Without a Country," etc. In 1895 Richard Mansfield took over the management and rechristened it The Garrick, a name it still bears. It was opened April 23 with "Arms and the Man" as the attraction. Mansfield's interest came to an end in 1897, but during his reign he succeeded in changing the character of the house, which has since remained good. The house is now under the control of Charles F. Frohman.

Carnegie Lyceum, an imposing structure located on the southeast corner of Seventh avenue and Fifty-seventh street, was dedicated to the public May 5, 1891. It was built by a
1891 corporation at first known as the Music Hall Company, Limited, of New York. The building, which contains several floors of studios, has been devoted exclusively to concert and musical and recital work. Seating capacity of the hall is 2,800.

The Manhattan Theatre, Oscar Hammerstein's third attempt at building playhouses in New York, was located on the north side of Thirty-fourth street, between Broadway and Seventh
1892 avenue, and opened November 14, 1892, with Mrs. Bernard Beere in her American debut, offering "Lena Despard." The house ran through to Thirty-fifth street with a frontage of 100 feet and 200 feet in depth. January 24, 1893, English opera was produced here. In July of this year Messrs. Koster and Bial became interested in its career, stepped in, and made a few changes and renamed it Koster and Bial's Music Hall, under which name it opened August 28. It became famous as the home of variety, smoking and drinking being permitted during the performances, and finally the place got into bad repute with the city. The last performance was given under this roof July 21, 1901. The fixtures were sold at auction the following day and later the building was torn down to make way for Macy's department store.

CHAPTER XIII.

WEBER'S MUSIC HALL ONCE THE IMPERIAL.

The Imperial Music Hall, which later became famous as Weber and Field's Music Hall, still stands on its original site on the northeast corner of Broadway and Twenty-ninth street.

1892 It was opened by George J. Kraus as a variety house, October 24, 1892. The original entrance was on Twenty-ninth street. In 1895 the place underwent some alterations and May 27, 1896, when Weber and Fields took possession they made additional improvements and opened up an entrance from the Broadway side. September 5, 1896, the house was officially opened as Weber and Field's Music Hall, where, surrounded by a company including Charles J. Ross, Sam Bernard, John T. Kelly, Mabel Fenton, Yolande Wallace, Maude Gilbert, Gertie Clifton, Frankie Bailey, Florence Bell, Josephine Allen, Rose and Nellie Beaumont, Thomas J. Ryan and others, the two comedians made a name for themselves that stands near the top of the list of American entertainers to-day. Later they added many prominent men and women of the stage to their company, including De Wolf Hopper, David Warfield, Lillian Russell, Fay Templeton, Marie Dressler, Willie Collier, etc. In 1906 when Weber and Fields decided, for business and professional reasons, to dissolve partnership, the affair became a topic of national gossip. They went their different ways, Fields branching out for himself, while Weber retained the old theatre, which he rechristened Weber's Theatre, where he offered various attractions for a number of years. In the latter part of 1912 the house was turned into a moving picture theatre, which form of entertainment it is offering at present.

The Empire Theatre, located on the east side of Broadway between Thirty-ninth and Fortieth streets, was built by Al Hayman and Frank Savage. It was leased by Charles

1893 Frohman, who still retains the management, and opened January 25, 1893, with "The Girl I Left Behind Me,"

which ran for 288 consecutive performances. It is known principally as the home of John Drew, Maude Adams, Ethel Barrymore and the Frohman stars that appear on Broadway.

The American Theatre, built by Henry French, located on the southeast corner of Forty-second street and Eighth avenue, was opened May 22, 1893. It has two entrances, one on
1893 Eighth avenue, the other on Forty-second street, and seats 1,900 people. The first performance was "The Prodigal Daughter," and melodrama, operatic productions and regular drama constituted the order of attraction until French's management ended, May, 1897. In 1897 the property was sold under a foreclosure mortgage and in October Elliot Zborowski and Henry W. Savage became its managers. May 1, 1903, William Morris took possession, offering high-class vaudeville. July 19, 1909, an attractive garden with a stage, a duplicate of the one below, was opened on the roof. March 1, 1911, Marcus Loew took over the management, offering motion pictures and vaudeville as the attraction.

The Chinese Theatre, at 5 Doyers street, was opened March 25, 1893, with a performance of "A False Woman,"
1893 under the direction of Chu Fong. March 31, 1897, the place was closed by the city officials and two months later went out of existence.

Abbey's Theatre (present Knickerbocker), at the northeast corner of Broadway and Thirty-eighth street, was built by Henry Abbey and opened November 8, 1893, with Henry Irving
1893 and his London company in "Beckett." It was here that Herbert Beerbohm Tree made his American debut. In the summer of 1896 Al Hayman secured a lease on the house and renamed it the Knickerbocker Theatre, under which name it opened September 14.

Next door to the Harlem Opera House, on the north side of 125th street, between Seventh and Eighth avenues, the Harlem Music Hall was opened December 17, 1894, to a seating
1894 capacity of 1,400. George and Joseph Lederer were the lessees, and for a time offered a light form of entertainment and concerts. November 1, 1897, Hurtig and Seamon took over the management of the place, which they still retain. Burlesque is the order of the present day.

The Olympia was built by Oscar Hammerstein on property situated on the east side of Broadway, running from Forty-fourth to Forty-fifth streets, which was originally used for the
1895 Seventy-first Armory Regiment. Under the one roof was a large music hall, a theatre, intended for the home of comic opera, a roof garden and Oriental cafe. The music

hall, which contained 128 boxes, was arranged to seat 2,800 people. The theatre was called The Lyric, and the first performance was given November 25, 1895. In June, 1893, the entire building was taken over, under foreclosure mortgage, by the New York Life Insurance Company. This same year an entrance on Forty-fourth street was made to the theatre, which opened April 24, 1899, under the management of George W. Lederer. The music hall portion of the building was renamed The New York Theatre, which it remains to-day. The roof was long known as the New York Roof Garden. In 1894 it was remodeled and under the management of Flo Ziegfeld, Jr., became Ziegfeld's Follies. The theatre was reopened as The Criterion, August 29, 1899, with a performance of "The Girl from Maxims." It still bears the name of The Criterion. Charles F. Frohman is present manager of the latter, while Messrs. Klaw and Erlanger control The New York. (April 12, 1912, under management of Florenz Ziegfeld, Jr., The New York Theatre was opened as The Moulin Rouge.)

1895 Proctor's Pleasure Palace, on the south side of Fifty-eighth street, between Lexington and Fourth avenues, was built by F. F. Proctor and opened September 2, 1895, for a home of vaudeville. Continuous performance has been the order of the day since the opening, although in 1901 dramatic performances were introduced between the variety acts. The house is known at present at Proctor's Fifty-eighth Street Theatre and Bijou Dream.

1896 The Murray Hill Theatre, on the east side of Lexington avenue, between Forty-first and Forty-second streets, was opened October 19, 1896, under the management of Frank B. Murtha. There are two entrances to the building, one on Forty-second street and the other on Lexington avenue. Since 1904 it has sheltered burlesque attractions and is at present under the management of the Columbia Amusement Company.

1896 The Grand Palace Theatre, at Lexington avenue and Forty-third street, was opened July 2, 1896. The big auditorium, seating 3,000, was arranged as a garden covered with a glass roof that could be switched on and off to suit the weather. In 1910 the building was closed as a place of amusement and turned into temporary headquarters for the Grand Central terminal.

CHAPTER XIV.

MOVING PICTURE CRAZE DEVELOPS.

OVER FOUR HUNDRED MOVING PICTURE THEATRES IN CITY AT PRESENT.

In the year 1896 the moving picture craze began to spread throughout New York and small places of entertainment designated as theatres, some of them being little more than
1896 stores from which the fixtures had been removed and replaced with chairs and stage, commenced to grow with such surprising rapidity that it would be almost impossible to trace them. Some were exceedingly short lived, while others have flourished and developed into permanent places of amusement. From this year, however, only the theatres recognized as regular playhouses and perhaps one or two of the more pretentious motion picture and vaudeville homes will be recorded. There are at present over four hundred moving picture theatres in New York City.

The Metropolis Theatre, located at 143rd street and Third avenue, was opened August 30, 1897, by Martimer M. Theese with a performance of "In Gay New York." In August of
1897 1898 the house was sold at auction and opened October 3 of the same year by Henry Rosenbergh, its present owner. For a time it was the home known as a combination house, though Charles E. Blaney, who took possession in March, 1911, is the present lessee, offering stock as the attraction.

The Dewey Theatre, located on the south side of Fourteenth street, opposite Tammany Hall, was erected by Timothy D. Sullivan and opened September 9, 1898, with vaudeville and
1898 burlesque. Timothy Sullivan and George Kraus are still its directors and variety the form of attraction offered.

Hammerstein's Victoria Theatre, at Seventh avenue and Forty-second street, was built by Oscar Hammerstein and opened March 2, 1899, with "The Reign of Terror." Its stage is one 1899 of the largest in the city. The theatre proper has a seating capacity of 1,200, with thirty boxes. It is looked upon as the criterion vaudeville house of New York, vaudeville having been the order of attraction from the first. The roof garden, which has been called various names, is a feature of the summer months, when the performers seen below during the afternoon move to the roof at night, where liquid refreshments are served and an open "farm" extending over the roof of the Republic Theatre next door affords room for cooling and circulating purposes. Smoking is permitted at all times in the theatre and on the roof.

The first theatre of any importance to be erected north of Central Park was The Harlem Opera House, situated on the north side of 125th street, between Seventh and Eighth ave- 1899 nues. It was one of Oscar Hammerstein's many ventures and opened September 30, 1899. During the first season he lost $50,000 here, and although Edwin Booth, Mme. Modjeska, Julia Marlowe, Nat Goodwin and other prominent artists of the day were under its roof it was not a success. Hammerstein next installed a stock company in the house and finally the management was taken out of his hands by Lichtenstein. In 1906 Messrs. Keith and Proctor stepped in, installed vaudeville and stock and renamed it Keith and Proctor's Harlem Opera House. August, 1911, this combination dissolved partnership, Keith remaining in control. The house has since been known as B. F. Keith's Harlem Opera House, with stock, motion pictures and vaudeville as the order of the day.

The present Savoy Theatre, on the south side of Thirty-fourth street, just west of Broadway, was built by George Kraus, backed by Tim Sullivan, and opened as The Schley Music Hall, 1900 February 26, 1900. Burlesque was the order of attraction offered at first. August of this same year Alfred Aarons secured possession of the lease and opened the house October 8, 1900, as The Savoy Theatre. It was never a great success as a home of entertainment, though perhaps its palmiest days were when "Nell Gwynn" was played here by Henrietta Crossman in the early part of 1901. Hyde and Behman became its next managers. March 5, 1901, Walter Rosenberg took the house and opened it as a moving picture theatre, which it continues to be.

Lexington Park Opera House and the Lexington Assembly Rooms were opened in a building on the north side of Fifty-

1900 eighth street, between Lexington and Fourth avenues, extending through to Fifty-ninth street, in the fall of 1900, as an addition to Terrace Garden, which had long been a popular gathering place for East-siders. The opera house has been used chiefly for amateur affairs and the assembly rooms for lectures and meetings. The place has never figured conspicuously in New York's amusements, though in 1911 the garden was opened for a time as a cabaret combination affair, where patrons could enjoy light opera, variety, get their dinner and a ride home in a taxi for the small sum of one dollar. The plan soon proved a failure, however.

1900 The Republic Theatre, next door to the Victoria, on the north side of Forty-second street, was also built by Oscar Hammerstein and opened September 27, 1900, with the first New York production of "Sag Harbor," featuring James A. Hearne. In 1902 David Belasco leased the house, opening it September 29 with Mrs. Leslie Carter in "Du Barry," when the name was changed to The Belasco Theatre. September 17, 1910, though still under the Belasco management, the name was again changed to The Republic, which obtains at present.

1901 The Gotham Theatre, 165 East 125th street, was built by Messrs. Sullivan and Kraus in 1901, and opened as a variety house. Since 1908 it has been under the management of William Fox, who turned it into a vaudeville and moving picture house.

1902 The Majestic Theatre, located just west of Seventh avenue, on Columbus Circle, was opened in 1902 with "The Wizard of Oz." Although one of the handsomest theatres in the city, it was never a great success, and after several seasons of Shubert management, in December, 1909, it was taken over by Marcus Loew, who opened it as a moving picture house. October 23, 1911, under the management of Frank McKee, the name was changed to The Park Theatre, when it was rechristened with a performance of "The Quaker Girl."

1902 The Yorkville Theatre, located at Eighty-sixth street and Lexington avenue, was erected by "Bimbergh, the Button Man," in 1902, and run for a time as a combination house. The Shuberts later had a hand in its management and October 1, 1909, it was turned over to Marcus Loew, who installed motion pictures and variety as the attraction.

1902 The Lyric Theatre, located on the north side of Forty-second street, just west of the Republic, was built under the direction of the Shubert Brothers, and opened with Richard Mansfield the last week in November, 1902. It is a modern, spacious, attractive theatre that runs through to Forty-

third street, and has housed, for the most part, the Shubert attractions.

1903 The Liberty Theatre, 234 West Forty-second street, was opened in October, 1903, with a performance of "The Roger Brothers in Paris." Under the management of Messrs. Klaw and Erlanger, it is one of the leading theatres of the Rialto.

1903 A Yiddish theatre, known as the Grand Street Theatre, made its appearance at the southeast corner of Grand and Chrystie streets on the site formerly occupied by Lord and Taylor's store, February 4, 1903. The house was built by Harry Fishel. In December, 1909, the Bedford Theatrical Company became the lessees and at present book the Marcus Loew attractions.

1903 The Hudson Theatre, located at 139 West Forty-fourth street, was built and opened by Henry B. Harris on Labor Day, 1903. The house, which is one of the modern representative theatres of the city, has a seating capacity of 1,006 and has sheltered for the most part Mr. Harris' attractions.

1903 The Lyceum Theatre, located at 149 West Forty-fifth street, was built by Daniel Frohman and opened November 2, 1903.

1904 The Lew Fields Theatre, situated on the south side of Forty-second street, between Seventh and Eighth avenues, midway of the block, was built by Oscar Hammerstein and opened in the fall of 1904. The following year it was renamed the Hackett Theatre, with the idea of affording James K. Hackett a permanent New York home, but the venture was not a success. August 31, 1911, after elaborate alterations, under the management of Henry B. Harris it was opened with Rose Stahl in "Maggie Pepper," bearing the name of the Harris Theatre.

1905 The Alhambra Theatre, on the southwest corner of Seventh avenue and 124th street, was taken over by Percy G. Williams, after its orignal builders had become discouraged, and completed as a home for high class vaudeville. It was opened April 15, 1905, and is perhaps the only vaudeville house in the city that caters to a subscription audience.

1905 The West End Theatre, 368 West 125th street, was built in 1905 under the management of Joe Weber. It is modern in every respect and has from the first housed dramatic productions booked principally by the Messrs. Shubert.

1905 The Colonial Theatre, located on the west side of Broadway, between Sixty-second and Sixty-third streets, was built by "Bimberg, the Button Man." It was opened in March, 1905, under the management of Thompson, Dundee and Ryley

as a combination house. A few months later Percy G. Williams added it to his string of vaudeville theatres, making it one of the most popular houses in New York, which has to-day a social patronage unlike that of any other theatre offering the same class of attractions.

The Circle Theatre, located on the west side of Broadway, just north of Columbus Circle, was opened in October, 1906, as a popular priced vaudeville and burlesque house. "Wine,
1906 Women and Song," and "The Queen of the Moulin Rouge" were produced here. October 18, 1909, The Circle was opened as a moving picture theatre, which it continues to be.

The Hippodrome, on the east side of Sixth avenue, running from Forty-third to Forty-fourth streets, is the largest and only home of spectacular offerings in New York. It was
1906 erected in 1906 with John W. Gates backing the venture, and opened under the management of Thompson and Dundee. Its stage is one of the largest in the world and equipped with every modern device. A large tank below the surface of the boards which is large enough to float a good size ship is one of the principal features. Some of the most gorgeous spectacular productions ever seen in the city have been staged here, introducing surprising electrical and mechanical devices. In 1909 the management of the Hippodrome was assumed by the Shubert Brothers in connection with Max C. Anderson of Cincinnati.

The Astor Theatre, located on the northwest corner of Broadway and Forty-fifth street, occupies the lower part of a twelve-story office building, and was erected by the Long Acre
1906 Square Theatre Company. It was opened September 21, 1906, with Annie Russell in "A Midsummer Night's Dream," under the management of Messrs. Wagenhals and Kemper, managers at the present day.

The New Amsterdam Theatre, on the south side of Forty-second street, just west of Seventh avenue, was built by Messrs. Klaw and Erlanger in 1906, and the first performance
1906 was given there September 3 of that year. The theatre proper occupies the lower floors of an immense office building, on the top of which the New Amsterdam Roof Theatre was later arranged. The stage on the roof is an exact duplicate of the one below and attractions playing through from one season to another are easily shifted up and down, according to the weather.

The Hippodrome

The Wintergarden

CHAPTER XV.

ANOTHER HAMMERSTEIN VENTURE.

The Manhattan Opera House, situated on the north side of Thirty-fourth street, between Eighth and Ninth avenues, was erected by Oscar Hammerstein at a cost of $2,000,000,
1906 and opened December 3, 1906, with a performance of "I Puritani," with Bonci in the tenor role. This effort was undoubtedly Hammerstein's biggest achievement, and though for several years it was run in opposition to the Metropolitan Opera House as a home of grand opera, it was not a financial success and at the close of the 1909-10 season Hammerstein sold his interests to the Metropolitan Company, agreeing not to produce opera again in New York. For a time the house sheltered vaudeville, though recently dramatic offerings, chiefly those playing return engagements, have appeared here. A fact rather amusing in connection with the building of the Manhattan Opera House is that the details of construction were arranged and carried out by Mr. Hammerstein on the steps and in the lobby of the Victoria Theatre, and his office in the new building was really the first the impresario called his own.

The Lincoln Square Theatre, located on the west side of Broadway, between Sixty-fifth and Sixty-sixth streets, was opened October 10, 1906. For a time Charles E. Blaney man-
1906 aged it as a stock house. September 6, 1908, William Morris opened it as a high-class vaudeville theatre. It was never much of a success, however, and November 1, 1909, was taken over by Marcus Loew, who has since conducted it along the lines of his other houses in the city, offering moving pictures, alternated with minor vaudeville.

The Belasco-Stuyvesant Theatre, on the north side of Forty-fourth street, between Broadway and Sixth avenue, was built by David Belasco and opened October 16, 1907, with David
1907 Warfield, presenting "A Grand Army Man." The following season Warfield appeared here in "The Music

Master," a revival of a success that will long be remembered by theatregoers of the present day. Next followed in succession "The Fighting Hope" with Blanche Bates, "The Easiest Way" with Frances Star, "The Lily" and "The Return of Peter Grimm," another Warfield vehicle. September 17, 1910, when the name of the Belasco Theatre in Forty-second street was changed back to The Republic, Belasco renamed this theatre The Belasco. This was the first theatre to be built in an enclosed rectangular court. It is broad and shallow, seats about 1,100 persons, and allows each a clear view of the stage at such close range that opera glasses are superfluous. The decorations are artistic to the Belasco degree. No chandeliers or brackets are visible, the lights being enclosed between the roof and almost flat ground glass "globes." A feature of the house has been the absence of an orchestra and the unique manner in which the rising of the curtain is announced by the sounding of a muffled gong.

1908 The Maxine Elliott Theatre, 109 West Thirty-ninth street, was built by the Shubert Brothers, and opened December 30, 1908, with Maxine Elliott in "The Chaperone."

1908 The Gaiety Theatre, at the northwest corner of Forty-fifth street and Broadway, occupies a part of the first floors of an office building which was erected in 1908. The house seats but 850 and is one of the "mushroom" variety so much in vogue these days. It was opened September 1, 1908, with George M. Cohan's "The Yankee Prince," and Mr. Cohan, in connection with Klaw and Erlanger, owns a directorship in its management. One of the attractive features of the house is an absence of pillars, those diabolical view-obstructors, and an invisible orchestra.

1908 The German Theatre, at the southeast corner of Madison avenue and Fifty-ninth street, was opened October 1, 1908, under the direction of the German Society of the East Side. Its object was to promote German plays, and although it started out under auspicious promise, it proved a dismal failure. Its interior arrangement is unique in the respect that it has no side boxes, but a row of loges across the rear of the auditorium, which is almost too small to be designated as such. April 19, 1909, after some slight alterations, William Morris opened the house under the name of The Plaza, offering high-class vaudeville. This venture also was a failure, and on November 1 of the same year its management was assumed by Marcus Loew, who introduced moving pictures and a lighter form of vaudeville. It is now known as Loew's Fifty-ninth Street Plaza Theatre.

Perhaps no theatre in New York was ever heralded with greater blast of trumpet and opened under more auspicious conditions than the New Theatre, Central Park West and Sixty-
1909 second street, erected under the management of the Shubert Brothers and backed by several millionaires and the elite of the metropolis. The original idea was to make it in time a National Theatre, to stimulate and foster art with a big A, produce plays and even operas that were considered above par, and to maintain as a side issue a school of musical and dramatic art. With a mighty flourish its doors were opened to the public November 6, 1909. There was every reason to believe that every promise would be fulfilled this first night, due undoubtedly to the fact that the audience paid far more attention to the beauties of the house and the gorgeous display of attire and jewels among themselves than to the production offered. The interior is after the Italian Renaissance and the fittings most luxuriant. The stage is fitted with every modern mechanical and electrical appliance. The foyer is a dream of beauty, with marble staircases leading to the balcony above. There are two green rooms worthy of the name, spacious dressing rooms for the artists and an attractive tea room with facilities to serve tea to 2,318 patrons if necessary. The idea was immense, but alas, for some reason the New Theatre proved a sort of morgue and December 21, 1911, after a weary struggle, it was turned over to Liebler Brothers, who rechristened it The Century Theatre, and have proceeded to manage it along the usual lines, offering their own productions. It still remains a thing of beauty and is looked upon as a moderately successful house.

The Comedy Theatre, 110 West Forty-first street, was erected under the direction of the Shubert Brothers, backed by a Wall Street firm from whom they secured a lease, and opened
1909 September 6, 1909, with Walter Whiteside in "The Melting Pot." At the time it was built it was the smallest modern theatre in the city, having a seating capacity of but 612. The second season the name was changed to the William Collier Comedy Theatre.

The Bronx Theatre, located at 149th street and Third avenue, was built by Percy G. Williams and opened as a high-class vaudeville house November 1, 1909. Broadway can boast of
1909 no better theatre, and the attractions playing the Williams circuit further downtown appear here in turn.

The Globe Theatre, on the northwest corner of Broadway and Forty-sixth street, fronting Long Acre Square, was erected under the direction of Charles B. Dillingham, the present man-
1910 ager, and opened January 10, 1910, with Montgomery

and Stone in "The Old Town." It is a comfortable, cozy little place, built on a fan-shape plan that gives every seat a close view of the stage. An interesting feature is a movable panel in the ceiling that may be opened and closed to suit conditions of the weather.

Nazimova's Theatre, now known as The Thirty-ninth Street Theatre, 119 West Thirty-ninth street, was built by Shubert Brothers and opened April 18, 1910, with Nazimova in
1910 "Little Eyolf." The following season, when this star went over to the Frohman management, the name of the house was changed to the Thirty-ninth Street Theatre.

The National Theatre, at Westchester and Bergen avenues, was built by Marcus Loew as a vaudeville and moving picture house, and opened October 17, 1910.

1910 Loew's Seventh Avenue Theatre, on the northeast corner of Seventh avenue and 124th street, was built by Marcus Loew and opened as a vaudeville and moving picture theatre October 18, 1910.

Miner's Bronx Theatre, at Third avenue and 156th street, was built by Henry C. Miner, and opened as a burlesque house August 22, 1910.

1910 The Columbia Theatre, on the northeast corner of Seventh avenue and Forty-seventh street, occupies a part of a ten story office building. The house was opened January 10, 1910, and was the first attempt to introduce present-day "burlesque" to upper Broadway. The venture, under the management of the Columbia Amusement Company, has proven a success.

The City Theatre, 116 East Fourteenth street, was built by Sullivan and Kraus and opened April 18, 1910, with Anna Held in "Miss Innocence." The object of this house in the be-
1910 ginning was to offer the big Broadway successes at lower prices than the uptown theatres. December 3, 1910, however, the policy was changed and William Fox became manager, offering vaudeville as the attraction. Later a stock company was installed, which met with such success that it has since continued, offering a change of bill each week. The house has a seating capacity of 2,300.

The Delancy Street Theatre, at the corner of Suffolk and Delancy streets, was built by Marcus Loew in 1911. Being
1911 in the heart of the lower East Side district, it is the popular amusement resort of that neighborhood.

The Playhouse, a typical "mushroom" theatre, located on the north side of Forty-eighth street, between Broadway and Sixth avenue, was built by William Brady and opened April

1911 15, 1911, with Grace George in "Sauce for the Goose." While small—the seating capacity being about 900—it is most attractive in decoration and the season of 1911-12 has housed one of New York's biggest successes, "Bought and Paid For."

The Riverside Theatre, at the northwest corner of Ninety-sixth street and Broadway, was the first modern house to be erected as a home for motion pictures. It was built by William
1911 Fox and opened December, 1911. It is a concrete and iron structure, equipped with every convenience, and seats 1,829 persons. Pictures and vaudeville alternate at the two performances given daily.

Loew's Greeley Square Theatre, one of the most pretentious motion picture houses in the city, located on the north-
1911 west corner of Sixth avenue and Thirtieth street, was erected by Marcus Loew and opened with pictures and vaudeville November 18, 1911.

The Winter Garden, on the northeast corner of Broadway and Fiftieth street, running through to Seventh avenue, was opened by the Shubert Brothers, March 20, 1911. The building
1911 was formerly the old New York Horse Exchange. High-class vaudeville, with a thread of story connecting the various "acts" has been the offering from the first.

David Kessler's Second Avenue Theatre, at the southwest corner of Second avenue and Second street, was built and
1911 opened by David Kessler as a home for the Yiddish drama September 14, 1911.

The George M. Cohan Theatre, located on the east side of Broadway, between Forty-second and Forty-third streets, occupying the lower part of a twelve-story office building, was
1911 opened February 13, 1911, with "Get Rich Quick Wallingford." A lease of twenty years has been taken by Messrs. Cohan and Harris.

The Folies Bergere, responsible for the introduction of the present cabaret craze in New York, was built by Henry B. Harris and Jesse Lasky and opened April 26, 1911. The
1911 house was originally unique in many respects and was expected to create something of a stir in theatrical circles. It did, to a certain extent, but soon proved a dismal failure. The seating capacity, to begin with, was but 150. Tables were arranged about the lower floor and balcony at which the patrons were served with dinner and liquid refreshment while being amused with a performance for which high-priced entertainers were provided from home and abroad. The affair was entirely too expensive for the public as well as Messrs. Harris and Lasky

and October 20, 1911, after being remodeled as a modern theatre the name of the house was changed to The Fulton Theatre, when it opened with Robert Edeson in "The Cave Man," Henry B. Harris manager.

1912 The Little Theatre, on the south side of Forty-fourth street, between Broadway and Eighth avenue, was built by Winthrope Ames, under whose management it was opened with a performance of "The Pigeon," March 1, 1912. It might be called "The Littlest Theatre" in New York, since it is the smallest regularly equipped house in the city, having a seating capacity of but 299. All the chairs are on the orchestra floor, there being no balcony or boxes. A tea room and lounge add to the attraction of the house, which has been extremely popular from the first.

1912 An important change in the vaudeville situation in the East took place in July, 1912, when the Percy G. Williams chain of theatres, including the Colonial, The Alhambra and The Bronx, were purchased by B. F. Keith.

1912 The Forty-eighth Street Theatre, located on the north side of Forty-eighth street, beween Broadway and Sixth avenue, another small playhouse to inhabit the popular theatrical district of Long Acre Square, was opened August 12, 1912, under the direction of William A. Brady. "Just Like John," a George Broadhurst farce of light variety, was the opening attraction. The house, which seats less than 1,000 persons, resembles a fan in interior arrangement. The decorations are in ivory and silver, with light grey hangings and upholstery. Plays of light texture will be the offerings here for the first season at least.

1912 The Eltinge Theatre, on the south side of Forty-second street, between Seventh and Eighth avenues, built by Al. H. Woods, was opened September 11, 1912, with a performance of "Within the Law." The exterior of the house, which cost $200,000, is of an imposing and artistic design covering a space of 80 feet in width. The entrance is thirty feet wide and of a design in harmony with the architectural beauty of the building. The roof is of red tiles. The interior is artistic. The dome and sounding board contain Egyptian paintings. The color scheme of the auditorium is Egyptian and the walls are a gold brown. The curtain is of gold plush and the seats are a pretty light blue. The capacity is 1,000.

The Little Theatre

The Cort Thearte

1912

Weber and Field's New Music Hall, on the south side of Forty-fourth street, just west of Broadway, was officially opened November 21, 1912. The house, erected under the direction of the Shubert Brothers, was leased by Messrs. Weber and Field with the intention of making it their permanent New York house. Save for the fact that the building and decorations are modern, it is generally along the lines of the old Music Hall at Twenty-eighth street and Broadway, where this team of comedians became famous. The first attraction, "Roly Poly," included the usual number of pretty girls, catchy music, and an "all-star" cast, including Frank Daniels, Weber and Fields, Marie Dressler, Nora Bayes, Bessie Clayton and others.

Late in December, 1912, the Cort Theatre, on West Forty-eighth street, was opened. This beautiful building is the last word in modern theatre construction. Special regard has been paid to ventilation, lighting and safety. Miss Laurette Taylor in "Peg o' My Heart" presented one of the most substantial successes of recent years.

CHAPTER XVI.

RECENT PROGRESS.

From the beginning of 1895 up to the season of 1905 the theatrical calling, for the first time in the history of America, struck what might be termed a successful "gait." Nineteen hundred saw the neighborhood of Broadway and Forty-second street the Rialto of New York's amusement sphere and the number of theatres that have since been built in this locality, especially between Thirty-eighth and Forty-eighth streets, is little short of astounding. Within this small radius there have been erected since the beginning of the present century in the neighborhood of twenty-three theatres. At the close of another year, it is predicted, there will flourish in Forty-second street, between Seventh and Eighth avenues, eight theatres within the block. It is also prophesied by leading theatrical managers that within the next five years Fifty-ninth street will be the theatrical center of the metropolis, and judging from the marvelous strides made within the past five years, this does not appear improbable.

The almost marvelous growth of the vaudeville end of the business is illustrated to-day by the fact that all over New York are magnificent playhouses devoted to variety whose existence is scarcely known except to persons living in the immediate neighborhood.

TOO MANY THEATRES.

On every hand one hears that the metropolis has too many theatres. Undoubtedly it has, but it will have more. It has come to pass within recent years that a manager in order to give his productions a fair showing must own or lease a theatre. Possibly there are too many managers. The policy of unfair exactions

on the part of men who control the old theatres has resulted in the alleged over-building of playhouses in the city. Naturally the new amusement places will drive out the old ones sooner or later, for as business proceeds uptown property becomes too valuable for theatrical purposes.

In former days a place for the shelter of entertainment was not sought that would not seat two or three thousand persons; to-day the "mushroom" theatre, seating about one thousand or less, is in order, and as population is ever on the increase, it would seem that we can give patronage to more theatres.

THE ROOF GARDEN.

Twenty-three years ago the summer roof garden theatre was practically unknown in New York, and the first venture of this kind was inaugurated on top of the Casino. It was a little two-by-four affair, which was considered more in the light of a novelty than a serious enterprise, though it continued to run for twelve or thirteen years.

It was Oscar Hammerstein who first discovered great possibilities along this line and sixteen years ago he opened a summer theatre on the roof of the New York Theatre, which has been called at various times the Wisteria Garden, Crystal Palace, the New York Roof Garden and finally the Jardin de Paris. Two years later, after giving up this venture, Mr. Hammerstein opened another summer theatre on the roof of the Victoria, at Forty-second street and Seventh avenue, later enlarging the same by taking over the roof of the adjoining Belasco Theatre. The first two seasons he presented light musical comedies here, afterward changing the policy of entertainment to permanent vaudeville.

The present Jardin de Paris was for several seasons, under the management of Klaw and Erlanger, devoted to light comedy and burlesque. For the past seven years, however, it has been managed by Florenz Ziegfeld, where each summer he presents his "Follies." This roof, built to accommodate large companies and admirably arranged as to seating capacity, was really the beginning of the roof garden as a serious institution.

The Ariel Garden, atop the New Amsterdam Theatre, has been in operation eight years and during this period has offered New Yorkers the highest class legitimate productions ever seen in a place of this kind. The stage and auditorium on the roof is practically the same as that of the theatre below, while back of the

stage there is an attractive promenade laid out among flowers and ferns, with tables scattered here and there for the purpose of serving the patrons with refreshments during intermissions in the programme.

For ten years Madison Square Roof Garden was one of the most prominent summer amusement places in the city. It was entirely an open air affair, especially favored by the moon-gazer, who could sit at a table, order what he liked to refresh the inner man and enjoy a good performance of light comedy. But this garden has recently been discontinued.

The roof garden has proven a great innovation for the amusement-seeking public during the summer months, and also offers employment to many of the profession who formerly were compelled to "lay off" for several months during the summer.

SUMMER "LOT SHOWS."

The summer garden has become a favorite form of amusement within very recent years and to-day on upper Broadway many vacant lots have been transformed into retreats where refreshments are served, with a concert or moving pictures for the entertainment of guests. Where there is no restaurant or cafe annex the small admission fee charged is still sufficient to pay the taxes on the property and make a handsome profit for the amusement promoter.

Fifteen or twenty years ago there was any number of old mansions in Manhattan which were given over to restaurant purposes. Persons living uptown could find a summer garden with tables under the trees in a very few minutes' walk. But when these ancient dwellings were torn down to make room for great apartment houses the summer oases in the city almost entirely disappeared.

Real estate interests have recently discovered that vacant lots boarded in and lying idle are available for an internal revenue as well as that which comes from the billboard advertising on the exterior. Some of these breathing spaces are picturesque and pretentious, presenting scenic views painted on the outside and inside of the board fences, and although these pictures of rivers and lakes and boating parties are somewhat crude, they furnish an illusion for a hot night.

THE CABARET SHOW.

It has scarcely been a year since the cabaret show, which has since become a seemingly indispensable institution to the night life of New York, was introduced to us by Henry B. Harris and Jesse Lasky, when they opened the Folies Bergere. Broadway liked the word and immediately adopted it, and now no first-class or even second-class eating or drinking place is considered complete without its added attraction. Although to the managers of the Folies Bergere has been given the credit of discovering this form of entertainment, as a matter of fact it is ten years or so since cafe entertainers were quite common and well known to the class that now patronize the cabarets in the various hotels and restaurants along the White Lane. Although not to be classed with the latter-day entertainments, they were nevertheless well patronized. The average salary paid a singer or dancer in a restaurant or cafe ten years ago was about twenty-five dollars, twice that amount is the lowest salary paid on Broadway to-day.

The performers in the present-day cafes and restaurants are, for the most part, recruited from the two a-day vaudeville houses just as a good share of the talent on the variety stage has been gleaned from the cafes. Some of the best known acts in vaudeville now present their entertainment at one of the various cabarets after their regular act at the theatre and dozens of vaudeville artists are receiving a bigger salary from the cabarets than they are from the stage. Artists widely known to patrons of the best vaudeville houses were at first inclined to consider this new form of entertainment as beneath their dignity. But they have since found it a profitable addition to their regular work. No act that can be given in a restaurant is beyond the means of the big Broadway cafes and restaurants if it is deemed sufficient of a novelty. But this it must be, or they will have none of it. If it is the actors can name their own salary, for the demand for "something new" is eternal and ever-increasing, and it is predicted that the time will soon arrive when almost any act that may be seen in vaudeville will not be too pretentious for the cabaret.

CHAPTER XVII.

A REVIEW—MINSTRELSY.

It was back in the early forties of the nineteenth century that the craze for negro minstrelsy, which was to sweep the country for many years and mark an epoch in American theatricals, began to take form. The first record of a company of minstrels appearing in New York dates back to the year 1841, when Dan Emmett, Frank Brown, Dick Pelham and Billy Whitlock organized for the purpose of giving regular performances, although it is pretty generally supposed that minstrelsy originated before that period in the days when "Daddy" Rice, Tom Bleakly, Barney Burns, Eno Dickinson, Dick Pelham, Frank Brower and John Diamond were popular as individual imitators of the negro, giving specialties in dancing and the singing of such colored classics as "Coal Black Rose," "Jim Crow," "Sittin' on a Rail," "Such a Getting Up Stairs," etc.

The individual minstrel, however, can be traced back further than this; in fact, there is a record of one Mr. Grawpner who "gave the song of the negro in character" in Boston in 1799. This first organized minstrel band which was called the "Virginia Minstrels," gave its premiere performance at the Chatham Street Theatre as a benefit to Dick Pelham, but their appearance met with such enthusiastic approval from the public that they decided to appear again within the week in a benefit for John Tyron, then manager of the Bowery Theatre. Their next performance took place at the Park Theatre under the management of Mr. Simpson.

The second company of minstrels to be seen in this city was known as the "Kentucky Minstrels," presenting Frank Lynch, T. G. Booth, H. Mestayer, etc. They afterward appeared at Vauxhall Garden. Then followed the "Ring and Parker Minstrels," the "Congo Melodists" and the original "Christy Minstrels." This latter company, composed of E. P. and George N. Christy, L. Durant and T. Vaughn, made their bow to New York at Palmo's,

next appearing at the Alhambra near Prince street, and finally taking up their abode at Mechanic's Hall, where they remained until 1854.

In an extract from an article on minstrelsy appearing in the New York Clipper under date of June 24, 1854, contributed by Charles White, a record of minstrel organizations up to that date is given. "During the short time that minstrelsy has been in operation," it runs, "a great improvement has been made in a company known as the 'Ethiopian Serenaders,' who succeeded the 'Congo Melodists.' They organized in Boston, came to New York, and performed with immense success at the Chatham The atre. They consisted of Frank Germon, M. Stanwood, Winnemore, Quinn and others. Soon after they remodeled their band and sailed for Europe, with J. Dumbolton as their agent. They then consisted of F. Germon, G. Harrington, M. Stanwood, G. Pelham and W. White." This was the company that was so successful at Palmo's Opera House.

The next company of note which styled themselves the "Virginia Serenaders," after organizing in Philadelphia, appeared at the Chatham Street Theatre, where they met with great success. Then came "White's Serenaders" (1846), a company which was known in its day to hold the record of the oldest permanent minstrel organization in the city of New York. "The Original Campbell Minstrels" were brought together in 1847 by John Campbell, "who at that time was the proprietor of a restaurant, corner of Bayard street and the Bowery." Then followed the "Sable Brothers," the "Nightingale Serenaders," "Sanford's Opera Troupe," "Slighter's Empire Minstrels," "Washington Utopians," "Ordway's Aeolians," "Pierce's Minstrels," at the Olympic; "Fellows' Minstrels," "Horn and White's Opera Troupe," "Norris' Campbell Minstrels," "George Christy's and Wood's Minstrels."

But the successors to the original minstrel companies soon became too numerous to keep track of, yet among the names of those who survived this craze longest are George Thatcher, Primrose and West, and our present-day favorites, Lew Dockstader, Fox and Ward, and McIntyre and Heath. The two last named teams have just rounded out their respective partnerships of over thirty-five years.

AMERICAN BURLESQUE.

During the last half of the nineteenth century a remarkable change was taking place in the American theatre. The day of novelty had set in; public taste no longer craved the old-time

tragic drama, and in its stead was developing a lighter form of entertainment, variety and burlesque, while managers were commencing to pay more attention to commercialism than to art. At first the American theatre had been but the echo of the London theatre; now it was beginning to advance ideas of its own, and soon "American burlesque" became the result.

Burlesque in America, though not what was afterward known as "American burlesque," dates back to 1750, when "The Beggar's Opera," written in ridicule of the Italian musical drama, was presented at the old Nassau Street Theatre. The inspiration, however, to write "legitimate burlesque" with almost everything presented in serious drama as background probably originated in 1811 when John Poole offered his famous travesty on "Hamlet." It was during the days of the old Olympic Theatre, under the regime of William Mitchell, and the halcyon days of Brougham's Lyceum, that the real American brand of burlesque came into vogue.

Mitchell was the creator of a new school in the theatricals of this country, and some of his earliest productions turned the tide of public favor to this style of entertainment when he offered "Lucy Did Lamm Her Moor," "A Lad in a Wonderful Lamp," "The Bohea Man's Girl," "Buy It, Dear, It's Made of Cashmere" ("Bayadere, or the Maid of Cashmere"), "Richard Number Three," "La Mosquito," etc.

The season of 1867-68 brought forth a better class of burlesque than had hitherto been known in New York and naturally a better class of actors then entered the field and for many years New York went wild over this class of light amusement. Many famous comedians of the past generation and a number who are entertaining us to-day came into prominence on the burlesque stage, among them Stuart Robson, James Lewis, Harry Beckett, William Florence, George L. Fox, Nat Goodwin, Willie Edouin, Mrs. James Oakes, William H. Crane, Henry E. Dixie and James T. Powers.

Joseph Jefferson also took a fling at American burlesque.

One of the best remembered Brougham productions is undoubtedly "Evangeline," which has been played on the American stage something over 5,000 times. In this Eliza Weathersby appeared as Gabrielle and William H. Crane as Le Blanc. It was in this production also that Nat Goodwin came into prominence, during the summer of 1877.

One could not well glance even lightly over the history of burlesque without noting the names of Harrigan and Hart and Charles T. Hoyt. It was in the early 70's that Harrigan and Hart entered into their memorable partnership, producing a long

list of hodge-podge entertainments whose popularity was assured the instant they appeared with the Harrigan and Hart stamp. They were built upon the shakiest of skeleton frames, and consisted chiefly of pretty girls and much singing and dancing. Annie Yeamans, "the grand old lady of American burlesque," was always a principal attraction in these productions.

In the palmy days of burlesque, singing and dancing formed a part of every actor's profession, and it was not unusual (or considered beneath his dignity) to see Hamlet or Rip Van Winkle step for a night into travesty parts. Edwin Booth appeared in such entertainments as "Bluebeard" and Joseph Jefferson as Beppo and Granby Grey to the Jenny Lind of Mrs. John Wood and his original grapevine twist is still remembered by a few of the present generation. One of the finest burlesques ever seen in New York was when De Wolf Hopper played Juliet to Marshall P. Wilder's Romeo.

Charles T. Hoyt, it has been said, was the direct successor to minstrelsy, and the forerunner of "polite vaudeville." His first success was "A Bunch of Keys," and until the day of his untimely death (1900) no less than two of his offerings were produced each year. They could scarcely be called plays, for they were little more than a list of specialties in which lively comedians, clever men and women, and the usual pretty girls took part. The passing of the Weber and Fields combination also marked the passing of high-class legitimate burlesque in New York, though let us hope not for good, for after all there are worse forms of entertainment than this with which to tempt a fickle public, and that New York is fickle in its attitude toward the theatre none can deny.

CHAPTER XVIII.

THE MOVING PICTURE CRAZE.

Within the past fifteen years the moving picture business has developed in New York with astounding rapidity, and something of the extent of this feature of entertainment may be gathered from the fact that at present there are over four hundred moving picture theatres in the city, and this number is fast increasing. In 1896 the exhibition of motion pictures as a means of serious entertainment was first begun. About that time small theatres, called "Nickelodeons," began to spring up in different localities. Usually these "theatres" were nothing more than a store-room, from which fixtures had been removed and replaced with a crude stage and rows of seats. One or two reels of films ordinarily comprised a performance, which generally lasted from twenty to thirty minutes. As the public began to show increasing interest the "store show" gradually declined in popularity, and small theatres, built for the special accommodation of the picture show, took their place. At present several of the one-time leading legitimate homes of the drama are given over to this kind of amusement, and many of the leading picture theatres give a regular afternoon and evening performance, during which variety acts are introduced between the display of films. The pictures, which were at one time used as a feature at the close of high-class vaudeville bills, have now become the chief attractions in homes of their own, where entertainments are given that have become universally popular, since they observe no barrier of race and appeal alike to old and young, men, women and children.

New York is the controlling film market of the United States and the home of the National Board of Censorship, which passes upon practically every film that is accepted in this country. This board is a volunteer organization, at the head of which is a general committee composed of one representative from each of ten social organizations which exist in the city, such as the Federation of Women's Clubs, the Y. M. C. A., the Charities Organization and the People's Institute.

It is generally supposed that Edward Muybridge was the originator of the motion picture, and his first experiment is said to have resulted from a wager made between Leland Stanford, while he was Governor of California, and a friend, as to whether a running horse ever had all four feet off the ground at the same time. In order to settle this bet the argument was submitted to Muybridge, who was at that time engaged by the government to make a photographic survey of California. He became interested and set out to determine the exact movements of a running horse by taking a series of photographs. His experiment began on the track at Sacramento in 1872, where he set up a number of cameras around the track at equal distances apart. Small strings were attached to the shutters, which were broken by the horse running over them, the breaking of the strings causing instantaneous photographs to be taken. Later on an electrical device was invented which opened and closed the shutters.

The task Muybridge began was a tedious one, but the result set him thinking and paved the way for one of the most wonderful inventions of the age. Since then his ideas have been improved upon from year to year, Thomas A. Edison at length taking an interest in the matter. In 1895 a Frenchman named Lumiere invented a cinematograph which projected the pictures on a screen with the aid of a magic lantern, and the next year Edison followed with his vitascope, which was a great improvement over the crude affair turned out by Lumiere.

The period stretching from 1872 to 1895 was devoted more to the taking of pictures than to the exhibition of same, but once attention was turned to the projecting machine ideas began to sprout in every corner of the globe, and by 1898 there were something like 109 inventions offered under the names of "biograph," "cinematograph" and numerous other "graphs" and "grafts."

SCENARIO WRITING A PROFESSION.

The demand for this form of amusement naturally brought with it a demand for elaborate photo-plays. The writing of scenarios has become a recognized profession and men and women of the highest standard in the theatrical world, including Sarah Bernhardt and the great Coquelin, have engaged themselves to pose before the camera for the picture drama. Photo players are secured from the legitimate stage and for their services receive salaries that more than repay them for the absence of the foot-

lights' glare and the applause of an audience. Numerous studios have been built in and around New York in which a company of players are maintained, surrounded with every facility for enacting scenes which might occur anywhere from the north to the south pole. Often rehearsals are required time and again and conducted as earnestly as though the actors were preparing for a Broadway premiere, for while the main features of the picture play are facial expression and gesture, often there are words to be spoken with as much distinction of enunciation as though a critical audience were listening.

Undoubtedly the motion picture will be the world's historian in the future. It has already become a means of education in the public schools, and even the churches, which for a time fought it vigorously, are considering its adoption as a channel through which to advance their work.

TRAGEDY AND THE "GODS."

Some there are who loudly bewail the fact that we have no more tragic actors of the old school; that the world, and especially America, does not produce them to-day. That the old-time tragedian is no more there is scarcely room for doubt, but that he could not be produced again, should there be a demand for him, is a matter of considerable doubt. The truth is, the public doesn't want him. The once popular tragedian such as Forrest, Booth, McCready, Cooke, etc., made his record in somber scenes of death; but who wants to sit through death scenes in the Broadway theatres of to-day?

New York wants comedy, farce, variety, and will now and then accept a first-class drama, but it does not want anything that will make us cry. Why, then, should an actor devote his life, as the tragedian must do, to a means of entertaining a public that will not be entertained in this way? The passing of the tragedian has merely gone out with the passing of melodrama and the passing of the gallery gods. And the disappearance of the latter, by the way, has become a subject for consideration among managers and actors, some even laying the blame for recent discouraging seasons at the door of deserting gallery patrons.

"Every actor, and particularly the stars of the profession, loves the gallery god," said George W. Lederer. "They have been playing to him for many years, but now the 'gods' are going away—going to the moving picture shows—and the actor who has learned to look to them for applause looks only to empty

seats. It is from the gallery that applause begins, and with it empty a theatre is quiet and cold. There is many a play whose failure can be attributed to empty galleries. The gallery patron has gone to the moving picture show, where it is cheaper."

And indeed the moving picture houses have had effect, not alone on the "legitimate" drama, but in "polite vaudeville" circles as well.

CHAPTER XIX.

SKETCH OF SOME OF THE NEW YORK MANAGERS.

Back in the days when "Hazel Kirk," with Effie Ellsler in the stellar role, was the popular hit of the day, Marc Klaw, managing the production, and Abraham Erlanger, traveling in advance, met in a little town far away from Broadway and formed an acquaintanceship which soon ripened into a managerial partnership that has stood the test of years.

When they returned to New York they bought out the old Taylor Theatrical Exchange. the first of its kind in the city. with money they had borrowed for the purpose. Soon after this they entered the producing field. their first venture being "The Great Metropolis." About ten years ago Mr. Erlanger originated what is now known as the Theatrical Syndicate, which has grown to be one of the greatest powers in the theatrical world of America.

Mr. Erlanger is a native of Cleveland, Ohio, and began his career as an operaglass blower at the old Academy of Music in that city when it was under the management of Mr. John Ellsler. When this theatre passed out of Ellsler's hands Mr. Erlanger was engaged as treasurer by the succeeding manager. and this step marked the beginning of his eventful public career.

Marc Klaw was born in Louisville, Ky., and began his business life as a reporter while studying law. He was admitted to the bar, and it was through this channel that he entered the theatrical world when Daniel Frohman engaged him on behalf of himself and brother to stop the piracy of some of the Frohman productions.

David Belasco, the most artistic and picturesque producer of the present day, has won a place for himself in the theatrical world that is unique. The opening of the Stuyvesant Theatre in 1907 marked the close of the first twenty-five years in his career as a New York manager.

Coming East from California in 1882, Mr. Belasco took charge

of Madison Square Theatre as stage director and stock dramatist. Already he had gained a position for himself in San Francisco, and it was not long before New York recognized in him the genius that has since made him famous the world over.

When a youth Mr. Belasco started out with the firm intention of becoming an actor, and actually gave a number of performances in Shakespearian plays; but for some reason he later decided that the field of producing manager offered him more advantages. His success since he produced "The Heart of Maryland," followed with "Zaza" and "The Music Master," is a matter of history still fresh in the minds of the public.

In a city where public characters are pretty generally discussed by the public, Charles Frohman, one of the best known men in the professional world, is perhaps the least known among his followers and admirers. Of a retiring disposition, he keeps himself as much in the background as his busy life will permit and spends most of his time while in New York in his offices in the Empire Theatre Building. During the past fifteen years his various business interests have kept him as much in England as in America, and in both countries he is looked upon as a leading factor in the amusement world of to-day.

Daniel Frohman, like his brother, is an exponent of what is best on the stage. For a number of years before coming to New York he was connected with a Western newspaper. He was later connected with the New York Tribune for a period of six years after leaving the West, then he became manager of a traveling theatrical company. During the season of 1879 he secured control of the Fifth Avenue and Madison Square theatres, which marked the serious beginning of his broad and extensive managerial career.

A prominent guiding genius in New York theatrical enterprises is Henry W. Savage, whose interests include musical comedy, dramatic and grand opera productions. Some ten years since Mr. Savage entered the theatrical field, giving his attention at first to music, which has always been his favorite form of production. He first leased the Castle Square Theatre in Boston and organized a company for the purpose of giving the lighter operas in English; and this venture, proving successful, was followed by similar organizations in New York and Philadelphia. These operas were popular from the first, and, divining the public thirst for musical comedy, Mr. Savage produced "King Dodo," "The Sultan of Sulu," "Peggy from Paris," "The Prince of Pilsen," "The Sho Gun," "The Yankee Consul," "Woodland," "The Yankee Tourist," etc.

While the above were being produced he also entered the dra-

matic world by offering "The County Chairman" and "The College Widow," after which musical plays and comedies under his direction followed in quick succession, the best remembered among the number being "The Student King," "Tom Jones," "The Love Cure," "The Merry Widow," "Madame X," "Every woman," "Excuse Me" and "Little Boy Blue." And aside from these productions in lighter vein Mr. Savage has found time to accomplish greater things by offering grand opera in English; indeed, he has perhaps done more for grand opera in English than anyone else. This undertaking might well be called his hobby, and to him belongs the distinction of having produced for the first time in English two of Wagner's remarkable works — "Parsifal" and "Die Walkuere." He has also given us Verdi's "Aida" and Puccini's "Madame Butterfly" and "The Girl of the Golden West."

Henry B. Harris, who at present controls the Hudson, Harris, Fulton and Park (late Majestic) theatres in New York, began his career as an independent manager in 1901 when he produced "Soldiers of Fortune," with Robert Edeson in the stellar role. Previous to this he was part owner of a production in which May Irwin toured the States and connected with the Frohman-Rich-Harris enterprises, which managed Lily Langtry and Peter F. Dailey. In 1905 he became lessee and manager of the Hudson Theatre, which he now owns, and in 1905 produced Charles Klein's "The Lion and the Mouse," which netted him an independent fortune.

Mr. Harris' ventures have been almost too numerous to mention during the last five or six years. All have not been successful, but instead of growing discouraged through occasional failures he smiled over the successes he had and tried again. During the present season of 1911-12 he had under his management the following list of attractions: "Maggie Pepper," "The Arab," "The Price," "The Quaker Girl," "Dolly Madison," "The Talker," "Snobs," "The Wild Olive," "The Traveling Salesman," "The Commuters," "The Scarecrow," three companies presenting "The Country Boy" and "The Professor's Wife."

Mr. Harris was born in St. Louis December 1, 1866, and began his theatrical career as a programme boy at the old Howard Athenaeum in Boston. Later he was made treasurer of the Columbia Theatre there and three years afterward became business manager of the same house. The manner in which he entered the managerial field was somewhat unexpected and sudden. One day as he stood watching a rehearsal of "The Widow Jones," a play in which May Irwin was starring under the partial direction of his father, William Harris, he overheard a conversation between

his father and a Mr. Rice, in which the latter said he wished he could get out of the production the money he had put into it.

"Do you really want to sell out?" asked young Harris.

"I would sell in a minute," responded Rice, "if I could get some one foolish enough to buy."

The next morning Henry B. Harris approached Rice with $2,500, mostly in bills of small denomination, the result of his savings from his salary since the first week he had earned $8. The contract was drawn up and signed making Mr. Harris one-third owner of "The Widow Jones," a venture from which he cleared $33,000 in the two following seasons.

When George M. Cohan and Sam Harris began their theatrical partnership about eight years ago they had but one attraction to offer the public and that was "Little Johnny Jones." To-day Mr. Cohan has a theatre of his own at Forty-third street and Broadway, which bears his name, and with Mr. Harris directs the management of the Gaiety, at Forty-sixth street and Broadway, and the Grand Opera House, in Twenty-third street. During the past eight years Mr. Cohan has furnished the stage with eight successful productions of which he is the author.

As a boy Mr. Cohan played second violin for one year in Providence, R. I., where he was born. Then he came to New York and entered a music publishing house as song writer, and at the age of seventeen had written a number of popular song "hits." He learned to dance almost as soon as he could walk, his parents, who have long been connected with the stage, being his teachers. For a number of years now he has been devoting most of his time to the writing of plays of the typical Cohan variety, with breezy dialogue, rapid-fire repartee and whirlwind songs and dances.

San Harris first came into newspaper prominence as manager for Terry McGovern. His first theatrical venture was in connection with Al H. Woods and "Paddy" Sullivan when they produced "The Bowery After Dark" in the days when melodrama was at its zenith of popularity.

It is quite a leap from "The Bowery After Dark," a melodrama of the most thrilling type, to "Gypsy Love," a production bordering upon grand opera, but this leap Al H. Woods has made in less than twenty years. Twenty years ago Mr. Woods was a Bowery boy with $100 in his possession and the title of this play in his head. He and Sam Harris and "Paddy" Sullivan got together and coaxed Walter Moore, now of the Miner Lithographing Company, to help doctor up the skeleton of the idea and induced some of their friends to invest $3,500 for producing purposes. With Terry McGovern in the stellar role this great dra-

matic undertaking was launched. It was a go from the first and the firm of Woods, Harris and Sullivan continued to produce melodrama for four years, when Mr. Woods ventured forth alone. For many years he was known as "The King of Melodrama," having produced over 100 plays of the "thriller" kind.

When melodrama began to decline Mr. Woods looked to something better. His first dramatic offering of higher order was Blanche Walsh in "The Test." He is known as one of the most energetic men in the theatrical world and that he is possessed of good judgment when it comes to "feeling the public pulse" has been proven by some of his late productions, which include "Madam Sherry" (in which Messrs. Frazee and Lederer were also interested), "The Girl in the Taxi," "The Girl from Rector's," "The Fascinating Widow," "The Littlest Rebel" and "Gypsy Love."

Woods, Frazee and Lederer have had joint interests in many musical comedy productions that are famous for the lavish way in which they were produced.

The firm of Lederer and Frazee, aside from being recognized as a leading factor in New York theatrical circles, boasts the greatest "star commuter" of this State and a manager who "was not afraid to come back." George W. Lederer some eight years ago was manager of the Casino Theatre. Business being on the decline about that time, he one day packed up his belongings and left town and for seven years was not seen again on Broadway. In the meantime he went West and finally settled in Chicago, where he soon became interested in a number of theatrical enterprises.

One day he overheard several men discussing him. "Oh, Lederer is a 'has been,'" one of them remarked. That settled it—Lederer decided he would "show them," and he came back to his old stamping ground, bringing with him "Madam Sherry," which Woods, Frazee and Lederer produced, and here he has since remained.

H. H. Frazee is a native of Chicago, and while his principal business office is at 145 West Forty-fifth street, he manages to visit his home town on an average of twice a week, and sometimes oftener. These frequent "jumps" have gained for him the title of "The Star Commuter of New York." Every alternate Sunday finds him leaving Chicago on an afternoon train and Monday noon finds him attending to duty in his New York office.

Recently this firm has purchased a lot in Forty-second street, the most important theatrical block in the country, on which they will shortly build a theatre.

The concern of Liebler & Company has been prominent in

New York's theatrical sphere for the past twelve years, during which period it has made several fortunes for the concern and given the public a long list of high-class productions.

Last year this house came into control of the Century Theatre in Central Park West, which was formerly known as the New Theatre, and which met with dismal failure last season. Their first offering at the Century was "The Garden of Allah," which has proven one of the biggest successes of the season.

Charles B. Dillingham, before becoming identified with New York theatricals, was at one time a reporter on a newspaper out West, and his first venture in connection with the theatre was when he obtained a position with a small traveling opera company. Once having a taste of this kind of work, he decided he liked it, and his next move was to come to New York, where he entered the office of Charles Frohman. A few seasons later he found himself an independent producer, ranking with the veterans of the profession on Broadway.

Florenz Ziegfeld is perhaps best known as the man who inaugurated "The Follies of 1908, 1909, 1910," etc. These productions, while offering the lightest kind of entertainment (a string of novel ideas woven about the frailest thread of a story) have become one of the standard features of summer amusement in the metropolis, and not alone this, but they constitute the biggest "road shows" that are seen en tour.

While the names of Weber and Fields have not been connected with their business ventures for the past few years, their names will always be connected in the mind of the public, for it was when they worked together, and especially during the days of the old Weber and Fields Music Hall, that they came most prominently into favor.

In the beginning both Weber and Fields were a couple of rough and tumble circus clowns, then they developed into a Dutch variety team and secured engagements in the variety houses of the country. Fields was always something of a plunger, though, and when it was suggested to him by friends that he and Weber come to New York and start a theatre of their own, his gambling spirit persuaded not only himself but Joe Weber to "take a chance." Not sure that their "act" would fill the bill alone, they gathered about them a strong company, consisting, the first year, of David Warfield, Lillian Russell, Fay Templeton, William Collier, Pete Dailey, Charlie Ross and Mabel Fenton. Burlesque of the current plays was the order of the day, and their venture met with such success that it was continued for five years. About eight years ago the split came and Weber and Fields decided to

go their separate ways. Since this rupture, each has developed into a producer of considerable importance.

Outlined conspicuously against the horizon of the theatrical firmament stand the figures of Werba and Luescher, who have recently joined the colony of producers. Although Mark A. Luescher and Louis Werba as individual managers have been familiar characters in the East for some time, they only entered into a partnership last year, and the progress they have since made has been cause for wonder among the older men in the business. Among the successful productions they are offering this season are "The Spring Maid," "Little Miss Fix-It," "Elevating a Husband" and "Miss Dudelsack." Besides these attractions they have under their management a long list of prominent stars.

The firm of Shubert Brothers, for the past ten years, has been prominently identified with the progressive managers of the metropolis. Before coming to New York they were engaged in the haberdashery business in Syracuse, N. Y. The first theatre of which they secured control in this city was the Herald Square. Since the untimely death of Sam Shubert in 1905, the two remaining brothers, Lee and Jake, have carried on the business of which he was the leading spirit during his life.

Percy G. Williams, who controls the largest number of vaudeville houses in Greater New York, obtained his first theatre at Bergen Beach less than fifteen years ago. To-day he owns the following theatres: The Bergen Beach (Brooklyn), the Orpheum, the Colonial, the Alhambra, the Greenpoint (Brooklyn), the selected an exceptionally good cast to interpret the various roles Bronx, the Crescent (stock) and the Bushwick, the two latter located in Brooklyn. Williams did not sell to Keith until far into 1912.

Mr. Williams was born in Baltimore, but he does not care to have the date made public, preferring to keep people guessing, after the manner of his woman headliners. At the age of 11, however, he began to take an interest in the stage and got together a small company of boys, who under his direction gave a performance of "Patsy Bolivar" in the basement of an old store in Baltimore. This proved such a success that Williams was the following day requested by a leading minister of the city to repeat the performance for the benefit of the church, a request with which the young manager readily complied.

Some years later Mr. Williams joined Colonel Simms' company in his native city, but one day, suddenly making up his mind he had rather be a manager than an actor, he came to Brooklyn.

Shortly afterward he got control of the Bergen Beach Theatre, which gave him his start on the road to success.

Marcus Loew, who entered the New York theatrical field but a few years ago as a factor among moving picture theatres, to-day controls about eighty of these houses in Greater New York and is slowly but surely creeping up on the "legitimate" vaudeville houses. Last year Mr. Loew took over the American and Lincoln Square theatres, formerly controlled by William Morris, who retired from the vaudeville game in the East. On the 18th of November, this year, Mr. Loew's latest playhouse, the Greeley Square Theatre, was dedicated. The building is one of the most pretentious moving pictures houses in the city and was built at a cost of $1,300,000. In all of the houses under his control the prices range from 10 to 25 cents and the attractions offered between the picture plays are of very high class, many of them consisting of "acts" formerly seen in the first-class vaudeville houses of the country.

Some eight years ago William Fox, sometimes called the "pioneer of the 10-cent drama," was employed at a modest salary in a Brooklyn mercantile house. By strict economy he saved a small sum and with this small capital he started the "10-cent drama."

He leased the Folly Theatre in Brooklyn (which had failed as a $1.50 house) and inaugurated a combination of vaudeville and moving picture acts. He gave his patrons six acts of variety and eight reels of moving pictures for ten cents.

His second venture was equally successful and as his profits increased he kept adding theatre after theatre to his string until to-day he is operating fifteen, for which he pays over a million dollars a year in rental or taxes.

On East Fourteenth street, in one city block, he has four theatres, two of them being among the largest in the city, the famous Academy of Music and the City Theatre. Several of his playhouses are on Broadway.

INDEX

PAGE

A Review 82
Abbey's New Park Theatre 51
Abbey's Theatre 64
Aberle's American Theatre 52
Aberle's Theatre 56
Academy Hall 38
Academy of Minstrels 38
Academy of Music 40
Actor Grows in Favor 21
Actors Not Popular 14
Adelphi Hall 42
Adler's Theatre 57
Alhambra Theatre 69
Allemaina Hall 47
Amberg Theatre 43
American Alhambra 52
American Burlesque 83
American Music Hall 36
American Opera House 26
American Theatre 52-64
Anthony Street Theatre 26
Apollo Hall 48-50
Apollo's Saloon 29
Apollo Theatre 52
Argyle 49
Art Union Rooms 37
Astor Place Opera House 34
Astor Place Riot 34
Astor Theatre 70
Atlantic Gardens 41
B. F. Keith's Harlem Opera House 67
Barnum's, P. T., Museum 32
Barnum and Van Ambergh's Museum 32
Barnum's New Museum 38
Banvard's Museum 38-46
Beekman Street Theatre 14
Before the Revolution 17
Beginning of Burlesque 31
Belasco 72
Belasco Theatre 68
Belasco-Stuyvesant 71
Berkeley Lyceum 61
Berkeley Theatre 61

PAGE

Bijou 47
Bijou Opera House 55
Bijou Dream 58
Bijou Theatre 55
Booth's Theatre 48
Bon Ton Music Hall 48
Bowery Amphitheatre 29
Brighton Theatre 55
Broadway Academy 38
Broadway Amphitheatre 37
Broadway Athenaeum 44
Broadway Casino 38
Broadway Circus 26
Broadway Novelty House 45
Broadway Music Hall 37
Broadway Museum and Menagerie 38
Broadway Opera House 55
Broadway Theatre 36, 37, 41, 44, 46, 61
Bronx Theatre 73
Brougham's Fifth Avenue Theatre 45
Brougham's Lyceum Theatre 37
Bryant's Minstrel Hall 47
Bryant's Opera House 45, 48
Buckley's Music Hall 38
Buckley's Hall 40
Bull's Head Tavern 27, 41
Bull's Head Theatre 27
Bunnell's Museum 54
Bunnell's Museum, No. 2 54
Bunyan Hall 46
Burton's New Theatre 36
Butler's American Theatre 34
Canterbury Hall 41
Carlberg's Baths 49
Carnegie Lyceum 62
Casino 57
Castle Garden 33
Century 73
Central Park Garden 52
Chappel Street Theatre 14
Charles T. White's Minstrel Hall 41
Chase's Hall 46
Chatham Garden and Theatre 26
Chatham Museum 33

PAGE

Chatham Street Theatre 32
Chickering Hall 51
Chinese Rooms 38
Chinese Theatre 64
Christy and Wood's Minstrel Hall 36
Circle Theatre 70
City Theatre, or Temple of Drama..... 26
City Theatre 26, 30, 74
Coliseum 38, 51
Colonial 69
Columbia Gardens 27
Columbia Opera House 52
Columbia Theatre 57, 74
Columbus Theatre 61
Comedy Theatre 56, 73
Concert Hall 33
Cornucopia 33
Cort Theatre 77
Criterion Theatre 47, 54
Criterion 65
Cruger's Wharf Theatre 13
Crystal Palace 38
Daly's Fifth Avenue Theatre 45
Daly's Theatre 44, 46
Darling's Opera House 48
David Kessler's Second Avenue Theatre..... 75
Delancy Street Theatre 74
Description of John Street Theatre 15
Development of the Moving Picture Craze..... 66
Dewey Theatre 66
Dick Porter's American Theatre 52
Dodworth Hall 43
Dockstader's Minstrel Hall 53
Donaldson's Opera House 38
Eagle Theatre 52
Early Trials of English Actors 9
Eden Musee 60
Eighth Avenue Opera House 46
Eltinge Theatre 76
Empire Theatre 63
Ending of the First Century 37
Eustache's Theatre 43
Euterpian Hall 29
Father of American Stage 23

PAGE

Fellow's Opera House and Hall of Lyrics 36
Famous "Daly's" Once a Museum 46
Fifth Avenue Music Hall 43, 61
Fifth Avenue Opera House 45
Fifth Avenue Theatre 45, 50
First Advance Agent 12
First Managerial Partnership 18
First New York Circus 26
First Summer Theatre 25
First Theatre to be Lighted by Gas 27
Folies Bergere 75
Folly Theatre 52
Forty-eighth Street Theatre 76
Fourteenth Street Becomes Popular 40
Fourteenth Street Theatre 46
Fox's Theatre 45
Franconi's Hippodrome 39
Franklin Museum 29
Franklin Theatre 29
Fulton Theatre 76
Gaiety 72
Gaiety Theatre 53, 72
Garden Theatre 51
Garrick Theatre 62
George L. Fox's Olympic Theatre 37
George M. Cohan Theatre 75
George Wood's Theatre 45
German Theatre 72
Germania Theatre 47, 56
German Thalia Theatre 43
Gilmore's Garden 50
Globe 73
Globe Theatre 44, 45
Gotham Theatre 68
Gramercy Lyceum 48
Grand Central 56
Grand Central Hall 43
Grand Opera Hall 47
Grand Opera House 46
Grand Palace Theatre 65
Grand Street Theatre 45, 69
Greenwich Theatre 28
Grove Theatre 25
Hackett 69

PAGE
Hammerstein's Victoria Theatre 67
Harlem Music Hall 48, 64
Harlem Opera House 67
Harlem Theatre 61
Harris Theatre 69
Harrigan's New Park Theatre 54
Harrigan's Theatre 62
Harry Miner's People's Theatre 42
Haverly's Fifth Avenue Theatre 50
Haverly's San Francisco Minstrel and Comedy Theatre..... 53
Haverly's Theatre 46
Haymarket 49
Heller's Saloon Diabolique 41
Heller's Theatre 45
Henry Wood's Marble Hall 42
Herald Square Theatre 54
Herrman's Theatre 53
Hippotheatron 44
Hippodrome 50, 70
Hitchcock's Summer Garden 42
Hope Chapel 38
Horticulture Hall 61
House of Many Names 37
Hoym's Theatre 42
Hoyt's Theatre 45
Hudson Theatre 69
Imperial Music Hall 63
Irving Hall 43
Irving Place Theatre 43
Italian Opera House 29
Jack Berry's Opera House 49
Jane English's Theatre 41
Jerome Theatre 43
John Street Theatre 15
John Thompson's Eighth Street Theatre 56
Jonah Theatre 54
Keeney's Theatre 52
Keith and Proctor's Fifth Avenue Theatre..... 50
Keith and Proctor's Harlem Opera House..... 67
Keith's Union Square Theatre 49
Kelly and Leon's Theatre 38
Kennedy's Comique Theatre 56
Koster and Bial's Concert Hall 48
Koster and Bial's Music Hall..... 62

PAGE

Knickerbocker Theatre 64
Lafayette Theatre 27
Laura Kean's Varieties 41
Lew Field's Theatre 69
Lexington Park Opera House and Assembly Rooms..... 67
Liberty Theatre 69
Lina Edward's Theatre 38
Lincoln Square Theatre 71
Lingard's Theatre 43
Lipzen Theatre 54
Little Broadway Theatre 29
Little Drury Theatre 29
Little Franklin Theatre 29
Little Theatre 76
Loew's American Theatre 64
Loew's Fifty-ninth Street Plaza Theatre..... 72
Loew's Greeley Square Theatre 75
Loew's Seventh Avenue Theatre 74
London Theatre 54
Lucy Rushton's Theatre 44
Lyceum Theatre 46, 60, 69
Lyric 65, 68
Lyric Hall 46
Madison Square Garden and Amphitheatre..... 50
Madison Square Theatre 45
Majestic Theatre 68
Manhattan Opera House 71
Manhattan Theatre 52, 62
Manners and Customs 21
Mary Provost's Theatre 37
Maxine Elliott's Theatre 72
Maze Garden 39
Mechanic's Hall 34, 47
Melodeon 38
Metropolis Theatre 66
Metropolitan Alcazar 56
Metropolitan Casino 56
Metropolitan Hall 36
Metropolitan Opera House 33, 59
Metropolitan Skating Rink 56
Metropolitan Theatre 41
Miner's Bowery Theatre 55
Miner's Bronx 74
Miner's Eighth Avenue Theatre 57

PAGE
Miner's Fifth Avenue Theatre 50
Minerva Rooms 34
Minnie Cumming's Drawing Room 45
Minstrelsy 82
Miss Mornier's Dramatic Saloon 30
Monte Cristo 56
Moulin Rouge 65
More Halls and Theatres 36
Mozart Hall 38
Mrs. Brougham's Theatre 36
Mrs. Osborne's Playhouse 61
Mrs. Wood's Olympic Theatre 41
Mt. Morris Theatre 48
Mt. Vernon Summer Theatre 25
Murray Hill Theatre 65
Nassau Street Theatre 10
National Casino 56
National Hall 38
National Music Hall 32
National Theatre 29, 45, 57, 74
Nazimova's Theatre 74
Newcomb's Hall 49
New Amsterdam Theatre and Roof 70
New Bowery 42
New Era of Development 19
New Gaiety Theatre 53
New Metropolitan Theatre 36
New Olympic 41
New Olympic Theatre 26
New Park Theatre 54
New Theatre 73
New York Aquarium 54
New York Casino 57
New York Comedy Theatre 53
New York Opera House 29
New York Roof Garden 65
New York Theatre 37, 44, 65
Niblo's Garden 27
Niblo's Saloon 38
Nickelodeon 57
Nixon's Alhambra 44
Nixon's Amphitheatre 44
Nixon's Cremonne Gardens 42
Novelty Hall 33

PAGE

Numerous Halls Spring Up 33
Old Bowery Theatre 27
Old Broadway Theatre 36
Old Drury Theatre 29
Old Stuyvesant Hall 38
Olympia 64
Olympic 41
Olympic Theatre 31, 47
Opera House 53
Oriental Theatre 57
Over 400 Moving Picture Theatres in New York 66
Palace Garden 42
Palace of Mirrors 41
Palmer's Theatre 57
Palmo's Concert Hall 33
Palmo's Opera House 31
Pantheon 34
Parisian Varieties 45
Park Theatre 19, 51, 68
Pavilion Theatre 26
Pendy's Gayety Theatre 55
People's Opera House 29
Period of Civil War 44
Pete Morris' Varieties 42
Pike's Music Hall 47
Pike's Opera House 46
Pinteaux 34
Playhouse 74
Plaza 72
Princess Theatre 54
Proctor's 58
Proctor's Fifth Avenue Theatre 50
Proctor's Fifty-eighth Street Theatre and Bijou Dream 65
Proctor's Opera House and 125th Street Theatre 61
Proctor's Pleasure Palace 65
Proctor's Twenty-third Street Theatre 58
Proctor's 125th Street Theatre 61
Recent Progress 78
Regent 61
Republic Theatre 68
R. H. Jacob's Third Avenue Theatre 52
Richmond Hill Theatre 28
Rip Van Dam Playhouse 10
Riverside Theatre 75

PAGE

Robinson's Hall 47
Roumanian Theatre 57
Sam T. Jack's Place 54
San Francisco Minstrel Hall.....41, 53
San Souci 27
Sanford Theatre 52
Santa Claus 38
Savoy Theatre 54, 67
Scenario Writing a Profession 87
Schley Music Hall 67
Scudder's Museum 25
Shay's Opera House 49
Sixteenth Street Theatre 47
Sketch of Some of the New York Managers..... 90
St. Charles Theatre 38
St. James Hall 53
St. James Opera House 55
St. James Theatre 49
St. James Theatre and Theatre of Arts..... 48
St. Nicholas Hall 41
Stadt 44
Standard Theatre 52
Star Theatre 43
Steinway Hall 46
Stetson's Fifth Avenue Theatre 50
Stopanni Hall 36
Summer Lot Shows 80
Teatro Italiano 57
Teetoller's Hall 33
Temple of Drama 26
Temple of Music 45
Temple Theatre 58
Terrace Garden 68
Thalia Theatre 28
Thalian Hall 36
The Cabaret Show 81
The First Theatre 10
The Lyceum Theatre 46
The Moving Picture Craze 86
The Roof Garden 79
Theatre Comique 43, 45, 54, 61
Theatre Francais 45, 48
Theatre Oriental 43
Theatres on the Increase 28

PAGE

Third Avenue Theatre 52
Thirty-fourth Street Theatre 49
Thirty-ninth Street Theatre 74
Thomas Opera House 55
Tivoli Gardens 28
Too Many Theatres 78
Tompkin's Fifth Avenue Theatre 56
Tony Pastor's New Fourteenth Street Theatre..... 47
Tony Pastor's Opera House 42
Tony Pastor's Theatre 41
Tony Pastor's 125th Street Theatre 55
Tragedy and the "Gods"..... 88
Trippler's Hall 36
Twenty-third Street Tabernacle 58
Twenty-third Street Theatre 48
Union Concert Hall 37
Union Music Hall 43
Union Square Theatre 49
Vauxhall Garden 25
Vercelli's Theatre 56
Wallack's Theatre 37, 43, 57
Washington Hall 38
Weber and Field's Music Hall 63, 77
Weber and Field's New Music Hall..... 77
Weber's Theatre 63
West End Theatre 69
When Boxes Were Pens 24
When Oil Floats Were Used..... 22
White's Melodeon 34
White's Opera House 38, 39
White's Varieties 38
William Collier's Comedy Theatre 73
Windsor Theatre 44
Winter Garden 33, 75
Wood's Broadway Theatre 55
Wood's Minstrel Hall 43
Wood's Museum and Metropolitan Theatre..... 46
Wood's Theatre Comique 43
Worrell Sisters' Theatre 41, 44
Worth's Museum 50
Yiddish Theatre 41
Yorkville Theatre 68
Ziegfeld's Follies 65